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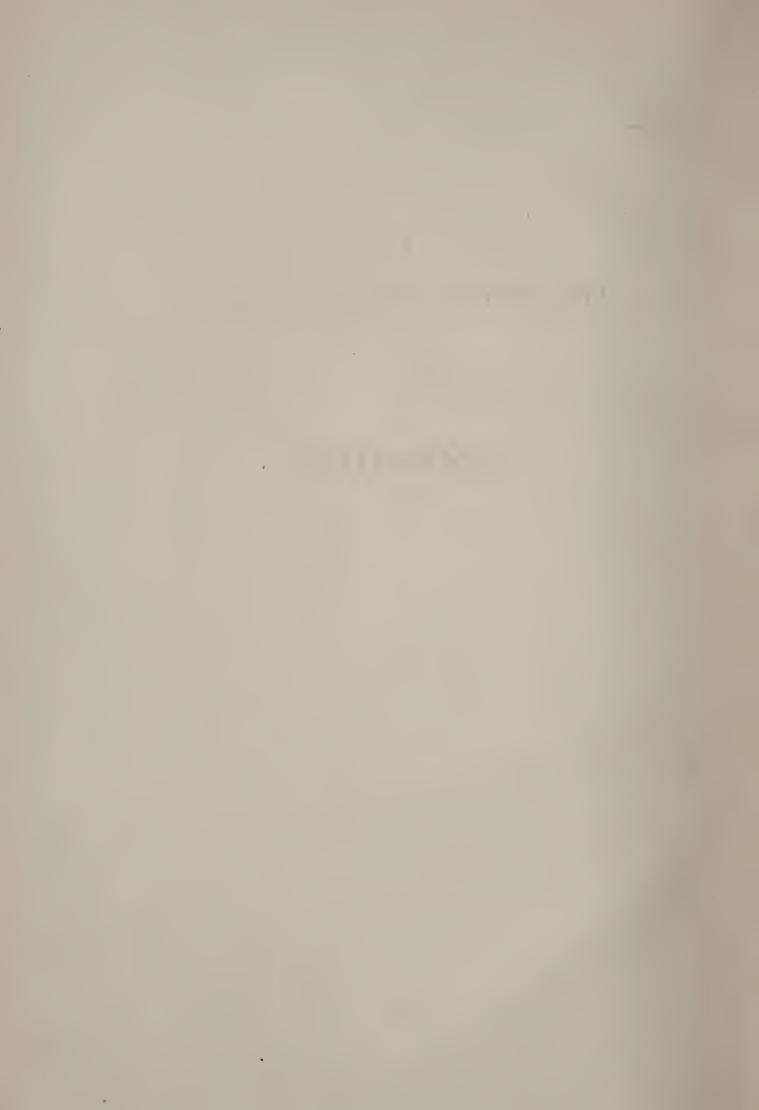




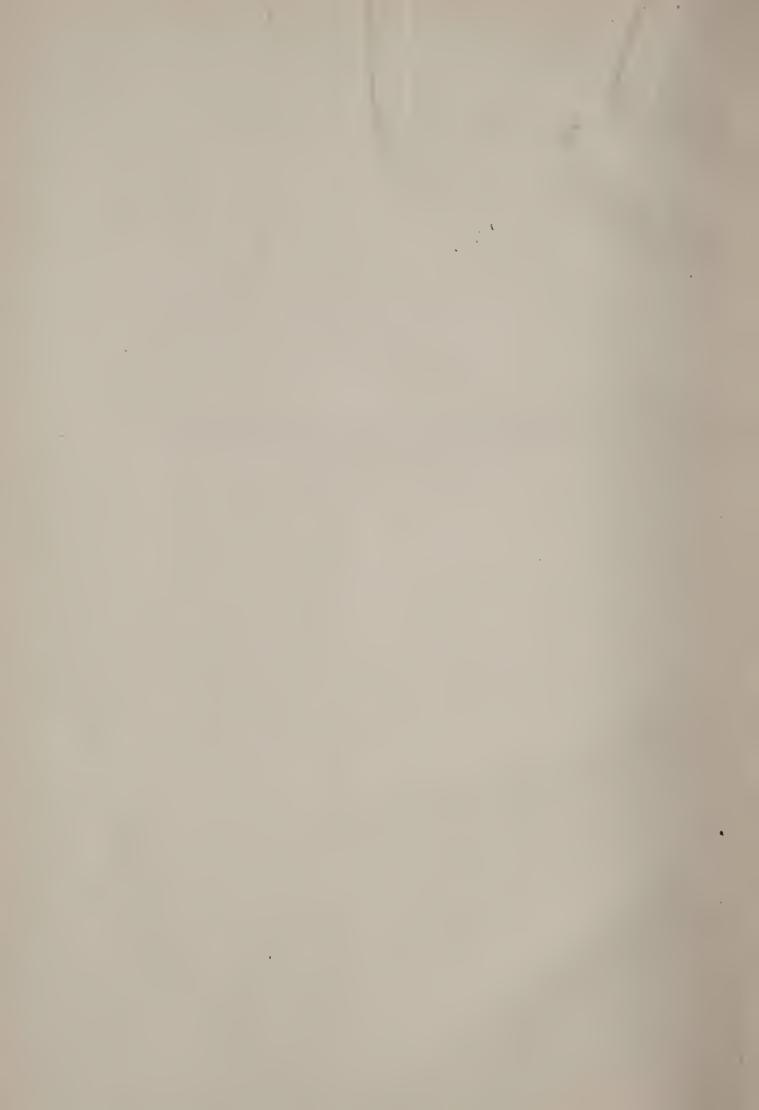


# I. GRAMMAR AND ANALYSIS.

II.
COMPOSITION.



# I. GRAMMAR AND ANALYSIS.



# Chicago Correspondence Schools

## NORMAL COURSE

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GRAMMAR AND ANALYSIS

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## GRAMMAR AND ANALYSIS.

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## Grammar and Analysis.\*

Grammar has been defined by a recent writer as the "science of the sentence" (George P. Brown). The older writers define English Grammar as "the art of reading, writing, and speaking the English language correctly," or as "the practical science which teaches the right use of language" (Goold Brown); thus making it include orthography, pronunciation, and prosody, as well as punctuation. More recent usage restricts the science of grammar to the correct relationship of words in sentences.

A sentence is a collection of words so arranged as to make complete sense or express some thought. Grammar as a science is based on the fact that a word must have a fixed logical relationship if it is to form part of a sentence. There are seven distinct logical functions which a word in a sentence may perform, and these are commonly spoken of as "The Parts of Speech." <sup>1</sup>

I.

#### THE PARTS OF SPEECH.

1. Noun.—The name of anything is called a noun. Primarily it is the starting point of the sen-

<sup>\*</sup>This series of exercises professes to be nothing more than a drill on essentials. Some subjects (such as *gender*) which explain themselves have not been mentioned. Unnecessary definitions have been omitted.

<sup>1</sup> Most writers on grammar give eight parts of speech, by including pronouns; but pronouns hold precisely the same logical

tence, since it indicates the person or object about which something is to be said. But by means of the preposition other nouns may be brought in to help the principal noun or nouns.

Pronoun.—There are twelve words, most of which have two forms, which may be used in the place of various kinds of nouns. They are I, you (or thou), he, she, it, we, ye (or you), they, that, who, which, what, with compounds of the last three. (The objective cases will be found under the head of "Case of Nouns and Pronouns.") These words are called pronouns (that is, for noun), and their relations in the sentence are precisely the same as those of nouns.<sup>2</sup>

relation in the sentence that nouns do, and no others, and under the definition of grammar given above they must be treated in the same class with nouns.

Language is a natural product as much as minerals, strawberries, or air and water. Grammar is but our analysis of it.

The use of language with correctness and power is an *art*. The science of grammar, when mastered, gives us an infallible test of what has come by nature or what art has taught us.

<sup>2</sup> Personal pronouns. The pronouns I, you, and he are of different persons. The person of each is shown by its form. I is always the first person, denoting the speaker; you, the second person, denoting the person spoken to; and he, the third person, denoting the person spoken of. These are called personal pronouns.

(Person is that property of a noun or pronoun which shows the relation of the subject-idea in the thought to the speaker who utters it. In the personal pronoun the person is shown by the form as well as by the sense. But in all other nouns and pronouns it is the meaning that determines the person of the word.)

Some pronouns are used in asking questions; as, who? which? and what?

These are interrogative pronouns.

They are pronouns because they denote objects, and are not names. They are interrogative pronouns because they ask questions.

Examples of Nouns.—The particular name of any person or thing is a noun (called proper), as John, Mary, Washington, (Mr.) Johnson, or Fido, Kitty-Kat, Jumbo; or the Auditorium, the Coliseum, the Temple, etc.; or (another kind of noun called common), potato, strawberry, horse, man, girl, wagon, word, sentence, etc.

In the sentence, "With this long stick I will help you up the steep bank, and Tiny can hold your hand," *stick*, *bank*, *Tiny*, and *hand* are nouns and *I* and *you* are, of course, pronouns.

2. Verb.—A word which asserts or helps to assert is called a *verb*. It is the active part of the sentence. Without the noun it could do nothing; without a verb there would be no sentence. The verb is also used to express a command, wish, or supposition.

Examples of Verbs.—The verb part of a sentence

In the sentence, *The man whom I saw is blind*, the pronoun whom has a double use; it *connects* the clause to the noun it modifies and expresses, also, an *object-idea*.

It is called a relative pronoun. What name would better

describe its use?

Some pronouns point out definitely what thing is meant; as, In this, 'tis God directs; in that 'tis man.

This and that are called demonstrative pronouns.

In the sentence, Some are dishonest, others are not, the words some and others denote who are meant in a very vague and indefinite way

They are called indefinite pronouns

The classes of pronouns described above are:

1. Personal pronouns; as, I, you, he.

2. Interrogative pronouns; as, who? which? what?

3. Relative pronouns; as, who, which, that.

4. Demonstrative pronouns; as, this, that, these, those.

5. Indefinite pronouns; as, some, other, any, many, each and many others.

-Brown and De Garmo.

may consist of one word, as in the sentence, "I have a dog," or of several, as in the sentence, "I shall be going to town to-morrow."

For convenience *shall be going* is best treated as a single verb, and hereafter it will be so spoken of.<sup>8</sup>

The verb may assert action, as "I go where I will," or mere state of being, as "I am a human being." The verb may assert action by the subject on some other object, as "I hit the dog," or action upon the subject, as "The lamb is being killed by the wolf."

3. Adjective.—A word used to modify a noun or express a characteristic of a noun, is called an *adjective*.

Examples of Adjectives.—"A red rose," "a fine day," "mighty men," "ten tons," "the tenth ton," etc.

The quality or characteristic may also be asserted by the verb to be, as "John is good;" "How very tall he is;" etc. Such adjectives are called predicate adjectives.

An adjective is *always* connected with a noun, however.

When an adjective is used to denote a higher or a lower degree of the quality, it is said to be in the comparative degree.

When an adjective is used to denote the highest or the lowest degree of the quality, it is said to be in the superlative degree.

Many adverbs also are used to denote different degrees.

Comparison is a variation of the adjective or of the adverb to express quality in different degrees.

Example: Tall, taller, tallest; beautiful, more beautiful,

<sup>&</sup>lt;sup>3</sup> When the verb consists of more than one word, it is called a verb-phrase.—Wheeler.

<sup>&</sup>lt;sup>4</sup> When an adjective is used to denote a simple quality, it is said to be in the positive degree.

4. ADVERB.—A word which modifies a verb, an adjective, or another word like itself is called an adverb.

Examples of Adverbs.—"He jumps very well" (two adverbs, well modifying jumps, and very modifying well); "He is an exceedingly large man" (an adverb modifying an adjective); "He acted kindly, quickly, and effectively."

Adverbs often end in *ly*; but some adjectives do also, as, "a *likely* horse." Many adverbs do not end in *ly*.

5. Preposition.—A word used to introduce a noun or pronoun to some other word or phrase is called a *preposition*.

The chief words commonly used as prepositions are—

of	for	against	around
at	in	beneath	within
on	into	above	without
from	among	about	before
to	beyond	up	after
by	under	through	near
with	over	unto	

These words are not always prepositions, how-

most beautiful; fast, faster, fastest; soon, sooner, soonest; high, higher, highest; swift, less swiftly, least swiftly.

The positive degree is expressed by the simple form of the adjective or the adverb.

The comparative degree is expressed by adding er to the positive, or by placing more or less before it.

The superlative degree is expressed by adding *est* to the positive, or by placing *most* or *least* before it.

Er and est are used with all words of one syllable, and with two words of two syllables with the accent on the first syllable.

—Wheeler

ever. Some of them are at times adverbs and other parts of speech.

6. Conjunction.—A word which simply joins two words of the same kind, two phrases, or two sentences, or introduces a subordinate sentence to a principal sentence, is called a *conjunction*.

The chief conjunctions are—

and but or nor either neither used to connect words, etc., of the same kind;

that as if than until unless provided, etc., used to introduce subordinate sentences.

Certain words may be at the same time conjunctions and adverbs, such as

when while why after where how before

which may be called "adverbial conjunctions" or "relative adverbs," but are usually defined as adverbs, though they clearly perform the office of conjunctions in introducing subordinate sentences.

Certain words also perform the offices both of conjunctions and pronouns. These words are universally known as "relative pronouns" (who, which, what, that). They not only stand for nouns, but serve to introduce subordinate sentences.

- N. B. —A word that serves to introduce a noun or pronoun is a preposition; a word (it may be the same word) which serves to introduce a subordinate sentence is a conjunction (except as noted above).
- 7. Interjection.—A word used merely as an exclamation, thrown into a sentence, and standing unconnected by itself, is called an *interjection*.

Oh! Ah! Alas! Ugh! Ow! are examples of common interjections.

#### CASE OF NOUNS AND PRONOUNS.

Subjective and Objective Cases.—We have seen that the starting point of the sentence is the noun. We have also seen that beside this leading noun in the sentence, other nouns may be brought in, in subordinate relations.

The subject noun (or pronoun), the noun which acts, for which the verb asserts, is said to be in the subjective or nominative case.

If the verb indicates action, as "John writes a letter," or "Helen is making a dress," we may have a noun which is the object of the action (letter, dress). Such nouns are said to be in the objective case.

We also have nouns brought into the sentence by means of prepositions, as "John writes a letter with a pen," "Jane is going to town." Such nouns are said to be in the objective case, as objects of prepositions. Only verbs and prepositions govern nouns as objects. Only certain verbs (transitive) govern nouns as objects, but every preposition when placed in a sentence must have a noun as an object. If there is no noun (expressed or implied) to correspond to a word commonly used as a preposition, the student may be sure the word in this case is not a preposition.

Nouns have the same form for both subjective and objective cases; but most of the pronouns have different forms for the subjective and objective cases, and it is very important to know which form to use.

<sup>&</sup>lt;sup>5</sup> A noun used to express a measure of length, quantity, weight, value, or time is called a noun of measure.

Nouns of measure and nouns of direction are used as adverbial modifiers without a preposition expressed.—Wheeler.

The pronouns which have two forms are as follows:

Subjective.	Objective.
I	me
thou	thee
he	him
she	her
we	us
they	them
who	whom

Which would you say: "Go along with John and I," or "Go along with John and me"? "Grandma has invited you and me to dinner," or "Grandma has invited you and I to dinner"?

Not only is the subject of a sentence in the subjective case, but so also are all nouns or pronouns which are spoken of as meaning exactly the same thing as the subject. Thus, in the sentence, "I, John, a man of honor, hereby solemnly promise," etc. Folin and man are set down as different names for I, and, of course, are in the subjective case. So, also, if we assert that one thing is another, both words are in the subjective case.

The verb to be is not like other verbs. It simply asserts, without asserting anything but mere existence—that such and such a thing is a fact. It can not have an object, for it simply asserts that the noun or pronoun following it is the same as the subject of the sentence.

Thus, in "Helen is a girl," Helen and girl are only different names for the same thing, and as Helen is in the subjective case, so is girl.

In the case of pronouns this becomes very important, since people are so used to seeing the ob-

jective case after a verb that, without thinking, they place the objective case even after the verb to be and its parts; but the verb to be (am, is, was, will be, have been, etc.) is never followed by the objective case, but always by the subjective. Thus we say, "It is I," not, "It is me;" "The ten were you, Henry, John, John's sister and I." In the last sentence, however, if we used the verb "included," we should have to say. "The ten included you, Henry, John, John's sister and me." In this latter case, on thinking it over, we see that the "the ten" could "include" the names which follow and others too, and that the subject and the words which follow the verb are not the same, as they must be when we say "were."

Always say, "It is I;" "It is she;" "These are they who cause me," etc.

See Apposition, etc.6

Possessive Case.—Nouns and pronouns have, beside the subjective and objective cases, a third (and less important) case, the possessive. A word in the possessive case simply denotes that the object named by the noun next which it stands is its property or

A noun or a pronoun used as a possessive modifier, is said to be in the *possessive case*.

A predicate noun agrees in case with the subject.

An explanatory modifier agrees in case with the noun which it explains.—Wheeler.

See also "Rules of Syntax."

<sup>&</sup>lt;sup>6</sup> The following summary will be found useful for reference: The name of a particular individual is called a *proper noun*. A proper noun should begin with a capital letter.

A noun or a pronoun used independently by address or as the subject of a finite verb, is said to be in the *nominative case* 

A noun or a pronoun used as the object of a verb or of a preposition as an adverbial modifier, or as the assumed subject of an infinitive, is said to be in the *objective case*.

possession. Since to possess there must be something to possess, there must be with every noun or pronoun in that case another noun which it modifies in precisely the same way as an adjective might modify the noun.

The possessive case in nouns is formed by adding 's to the singular, and an apostrophe to the plural if the plural already ends in an s sound, otherwise 's. Thus the possessive case of dog is dog's, of dogs is dogs', of man is man's, of men is men's, of wax is wax's, of beaux (a plural) is beaux'.

The possessive cases of the pronouns are:

Nominative.	Possessive.
I	my
thou	thy
it	its
he	his
she	her
we	our
you	your
they	their
who	whose

<sup>&</sup>lt;sup>7</sup> Rules for Forming some Possessives.

Add the apostrophe (') and the letter s to all singular nouns; as, pencil's, book's, Charles's. If this rule in any case produces a disagreeable harshness of sound, the additional s should be omitted in pronunciation, but not generally in writing.

2 Add the apostrophe only to plural nouns ending in s; as, boys' books. Other plurals take the apostrophe and s; as, men, men's.

anen, men s. 3 Wh

3. When the noun is the same in both numbers add apostrophe and s if singular, and s and apostrophe if plural; as, sheep's (sing.), sheeps' (plu.).

4. All compound nouns and groups of nouns used to name one object, form the possessive by adding the apostrophe and s to the last word; as, King of England's palace. The poet Longfellow's home. His son-in-law's house.—Brown and De Garmo

When possession is asserted by using the verb to be, as in "This book is John's," several of the pronouns have an alternate form—for my, mine; for thy, thine; for her, hers; for our, ours; for your, yours; for their, theirs. We say, "This cape is mine," "That boat is theirs," "Thine be the glory," etc.

Apposition.—We have already seen that a noun placed beside another noun (or pronoun) in the subjective case, and meaning the same thing as that noun (or pronoun), was also in the subjective case. So a noun (or pronoun) placed near another noun (or pronoun) in the objective case, and meaning exactly the same thing as that noun (or pronoun) is also in the objective case. The same is true of possessive cases.

Nouns thus placed side by side, and represented as exactly equivalent to each other, are said to be in apposition with each other.

#### FORMS OF THE VERB.

Latin and Greek verbs have different forms (or terminations) for the person speaking, the person spoken to, and the person spoken of (1st, 2nd, and 3rd persons), forms still different for the plural, and so through many moods and tenses. The English has very few variations in the form of the verb, as it uses personal pronouns (I, you, he, she, it, we, they) instead of indicating the person speaking, spoken to or spoken of by endings. Most grammarians conjugate (as it is called) the English verb just as the Latin or Greek is conjugated, though most of the forms are precisely the same. It is simpler for the student to consider the few variations of form as individual cases than to apply the complicated formula of the

Latin and Greek conjugation. That simpler method is here followed.

Tense.—The English verb has a different form to indicate the *time* to which the assertion refers. This is called *tense*. Thus:

I study (now)—present tense.

I studied (yesterday)—past tense.

I shall study (to-morrow)—future tense.

It will be seen that the present and past tenses are indicated by different forms of the verb, but that the future tense brings in an extra word, *shall*.

As far as tense goes there are only two forms of the verb, one for the present and one for the past

Regular Verbs.—All verbs have these two forms, and in most verbs the past is formed by adding ed to the present. Thus, love—loved; cough—coughed; tip—tipped; rap—rapped; reap—reaped, etc.

Irregular Verbs.—But some verbs have an entirely different form for the past tense. These are called irregular verbs. Thus, have—had; run—ran; sung—sang; bring—brought; make—made, etc. Verbs ending in t, like cut and put, have the same form for both.

To be, the verb which is used more than any other in the English language, is also the most irregular. It is the only one which is irregular in the simple forms of the present and past tenses of the indicative mood. These tenses are as follows:

# Present. I am we are you are he she is they are

In the subjunctive mood we have—

Past participle, been; imperative, be; present participle, being.

Errors in the use of to be. The irregular form of the verb to be leads to many common errors.

- 1. Am I not has no contraction. Careless speakers say, "Ain't I going to?" and careful speakers, "Aren't I going to?" Yet no one would say, "I are going to." Ain't is simply vulgar. It is a contraction of nothing in particular and has no excuse for existence.
- 2. Now and then we hear vulgar people say, "He were (for he was) going along the road when this awful catastrophe happened." More thoughtful speakers fear to say, "If he were going to town I would

accompany him," because it sounds to them like the vulgar "He were going" without the if.

Past Participle.8—There is another part of the verb, also referring to past time, which in regular verbs is precisely the same in form as the past tense. It is called the past participle, and is half verb, half adjective in the logical relationship in the sentence. Thus we say, "I learned arithmetic in school," and "The arithmetic learned in school is always useful." In the first case *learned* is a verb, in the latter it is properly an adjective modifying *arithmetic*.

We also say "a learned man," a case in which all trace of the verb is lost and we have a pure adjective.

Irregular Past Participles.—We have seen that the past participle of regular verbs is the same as the past tense, but with many irregular verbs it is different. Thus—

<sup>&</sup>lt;sup>8</sup> There are certain verb-forms that do not express the asserting element of the thought and are not, therefore, properly verbs. They are—

<sup>1.</sup> The Present Participle.

<sup>2.</sup> The Past Participle

<sup>3.</sup> The Infinitive.

<sup>4.</sup> The Gerund.

The present participle denotes continued or uncompleted action; as, The wind moaning through the pines. The moon rising over the hills. It has the use of an adjective.

The past participle denotes complete action; as, *The house built upon the sand*. It has the use of an adjective.

The infinitive is a phrase composed of the simplest or root form of the verb and the word to. It fills the office of a noun, an adjective, or an adverb; as, To seek is to find. The days to come are full of promise (adjective). They came to scoff and remained to pray (adverb).

The gerund has the form of the present participle but the use of a noun; as, Seeing the truth differs from practicing it. It is a noun that expresses action in such a way as to admit an object to limit the action.—Brown and De Garmo.

Present.	Past.	Past Participle.
do	did	done
go	went	gone
sing	sang	sung
ring	rang	rung
run	ran	run
drink	drank	drunk

In the case of the verb to do an error is often made in confusing the past participle with the past tense, by saying, "He done it" for "He did it," etc. Care should be taken to break up such a habit. It is, also, common to hear "He run all the way home" for, "He ran all the way home." These mistakes are almost as bad as saying, "He brung the dog in," "He fit the battle," "He catched a lot of fish"—(Right words—brought, fought, and caught).

The Present Participle.\*—Besides the past participle we have also the present participle, which has a peculiar form of its own, ending in ing. Thus, do—doing, go—going, see—seeing. This participle is also part adjective and part verb, and besides is often used as a noun. Thus, "A man doing his best and a man doing nothing are the two extremes of nobility."

Here doing in each case is an adjective modifying man, yet it takes an object—best—nothing. Again, in the sentence, "Doing good is the highest form of happiness," doing is a noun, subject of is; yet it takes an object, good, just as the infinitive did.

Future Tense.—Future time is not indicated by a new form of the verb, but by the words shall and will.

1. When to use "shall" and when to use "will." When we speak simply of the future, that is, when we simply prophesy what is going to happen, we should say—

Singular.

I shall see
You will see
He
She
It

Ye shall see
You will see
They will see
They will see

Rule.—For future time, use shall with I and we, will with all

the other pronouns.

Many persons violate this rule by saying, for instance, "We will see the circus if we go to town to-morrow," instead of "We shall see," etc. Great care must be taken to avoid this fault.

2. When it is proper to say "I will." When we are simply speaking of future time the rule given above always applies. But shall and will sometimes mean "must," "going to anyway," and the like. In that case we use will with I and we, and shall with all the other pronouns. Thus we say, "I will do it, even if the heavens fall," and "You shall do it, whether you like it or not," and "He shall do it, whatever his mother may say."

3. Will is also a verb by itself and means am willing. Thus we may use will with both I and we if we mean am willing, are willing. Thus, "I will go to town to-morrow," meaning "I am willing to go." "We will adopt any plan you offer," meaning

"We are willing to adopt."

As we already have a use for you will and he will, we commonly say, you are willing, he is willing.

Of course, shall is not used in this connection anywhere.

4. Shall you? I shall.—In questions, when we expect the answer I shall, we say shall you? Thus, "Shall you go to town to-morrow?" "I shall."

Other Tenses.—We may speak of an event not only as present, past, or future, but as just now complete or completed at some time in the past, or to be completed at some time in the future. No special form of the verb is used to indicate these shades of meaning, but they are expressed by using the so-called auxiliary verb have with the past participle. These are called the perfect tenses.

Present Perfect.—The form of the present perfect is found in I have gone, He has gone, They have done it, etc.

The perfect is often used with the words yet, just, etc. Thus, "Have you been down to the lake yet?" "I have just returned from there." Careless speakers will say, "Did you go down to the lake yet?" A past tense, did go, is wrongly used instead of the perfect.

Past Perfect and Future Perfect.—The past perfect is formed by using had. Thus, "We had done a great deal of work before the storm came up." When the past perfect is used, some event in the past must be mentioned or implied, at which time the event described is completed.

The future perfect (I shall have gone, he will have done it) indicates an event that will be completed when some other event in the future shall have taken place. Thus we say, "I shall have gone when you arrive," "He will have done it before the close of school."

To understand and to use these tenses correctly implies a cultivated speaker.

Person and Number.—In the past tense of all verbs we have two forms, one of which ends in s or es. Thus, go—goes, do—does, live—lives, kiss—kisses. This peculiar form, made by adding s or es to the regular verb, is said to be used in the third person singular of the present tense. (We find nothing of the kind in the past tense.)

The third person we have seen to be the person or thing spoken of (as the first person is the person speaking and the second person is the person spoken to). Likewise, the singular number indicates one person or object, the plural more than one.

In order to use the form of the verb in s or es correctly, we must observe the following rule:

Rule.—The verb must agree with the subject in person and number.

Thus, I have—do—live—make—send; you (the same); but he, she, it, John, the elephant, money, is—makes—seems—becomes, etc.

Also, this form in s is never used with the plural, since it is the third person singular of the verb. We must say, They, horses, men, whales, live—act—become—die.

Rule.—Two or more nouns or pronouns in the singular connected by and take a plural verb; but two or more nouns or pronouns connected by or take a singular verb. Thus we say, "John and Harry send their love," "Either John or Harry goes by the school."

Mistakes often made.

1. When do and not are contracted into don't, we are confused and forget that does and not are contracted into doesn't.

It is correct to say, "I don't," "We don't," "They don't;" but we must say "He doesn't," "She doesn't," "The cat doesn't." We would not dream of saying, "The cat do not eat;" but it seems less unnatural, though it is just as wrong to say, "The cat don't eat" for "The cat doesn't eat."

2. Another error, often made even by great writers and grammarians themselves, is to use a plural verb when other words (especially plural nouns) come between it and its singular subject, or when the general idea of the subject is plural, though the form of the noun is singular. Thus, "A vast number of horses, cattle, sheep, and dogs with their masters (is or are?) going by." The grammatical subject is "number," and, of course, the verb must be

singular; but in a long sentence the mind is likely to be confused by the subordinate plural nouns that stand near the verb, and also by the fact that number is plural in idea though singular in grammatical form. Care must be taken when such words as a variety (of colors), a multitude (of men), a collection (of specimens), etc., are used. Care must also be taken with the word everybody, which is singular. We say, "All men are liars," but "Everybody is a liar."

#### SUBJUNCTIVE MOOD.

Besides the third person singular of the present tense (in s) there is no other form of the verb in which there is a difference of form between the singular and the plural (except the verb  $to\ be$ , in which we have in the past tense was in the singular and were in the plural).

But in careful writing and speaking, especially in times past, we will find what appears to be a plural verb with a singular subject. This occurs in subordinate sentences with *if*, *although*, *unless*, etc., or in sentences in which one of these words is implied. Thus, "If he live or if he die, it matters not to him;" "Although a regiment encamp about him, he will never change;" "Unless it be true that the cashier be a scoundrel, the bank is perfectly sound;" "Were it not so, I would have told you."

But this form is not always used with *if* and other similar words. More often the regular form is required. Thus we say, "If he goes to the end of the pier he will fall off;" "If what he says is true, we are ruined;" "If Fanny was here, she came while I was out."

There is a difference in meaning in these two cases. In the first we have a probability expressed, a supposed case; in the second a mere fact. "If this is so, that is so," is a mere statement of what we know; but "If that were so, this would also be true" is the statement of a supposition, and we say that the verb after if is in the subjunctive mood, while the verb in the plain statement of facts is in the indicative mood.

#### THE INFINITIVE.

There is a curious mood of the verb which consists of the ordinary form with the preposition to before it. Prepositions do not govern verbs, and this is the only case in which we find a preposition combined with anything but a noun or pronoun. Perhaps in this case we would better say that the word to combined with the verb forms the *infinitive mood*, spoken of simply as the *infinitive*.

The *infinitive* never stands by itself as an independent verb. Sometimes it is added to other verbs to complete the assertion of the sentence, as "I am unwilling to do as you wish." Sometimes it is used without the preposition to as a part of the regular verb, as in "I shall be," "you will do," etc. Have, on the other hand, you will remember, is combined with the past participle, as in "I have done it."

As the participle is half adjective, so the infinitive is half noun. As noun it may be the subject of another verb. Thus, "To love is the highest office of the soul." Here to love is the subject of is. It is clearly a noun, the name for the act of loving.

But at the same time that it is a noun it may take an object, like any verb. Thus, "To do good is

noble." Here good (or the good) is the object of to do, while to do is the subject of is.

Conditional forms of the Verb.—The infinitive without to is combined with various words of a conditional significance to make forms of the verb which express subtler shades of meaning than the simpler forms. "It would be delightful;" "They can do as they like;" "I may go to the city after all," etc.

Should and would are properly the past tense of shall and will; might the past of may; could the past of can

Sequence of Tenses.—When used in independent construction, can and could, may and might, and even shall and should and will and would, have no truly essential difference of meaning, though there are distinct shades of difference. But tense in subordinate sentences is reckoned from the tense of the principal verb. Thus we say, "He thinks he can do it;" "He thought he could do it;" "They are quite happy if they may play on the grass." "They would be quite happy if they might play on the grass;" "If it is so, it will make a vast difference to humanity;" "If it were so, it would make a great difference to humanity." In the two latter cases the subordinate clause determines us to use the present or past in the main sentence. The essential thing is that both be of the same tense if they refer to the same time. This is called the sequence of tenses; that is, like follows like. If the relative time is different, of course the tenses may be different, as in "He says (now) that he did it (yesterday)."

#### THE IMPERATIVE MOOD.

When we say, "Do this," "Go there," "Be not vain," we speak in the imperative mood, the mood of

command. The form of the verb is the same, but the subject is not expressed. You is implied—"You do this," "You go there," "Be you not vain."

#### THE PROGRESSIVE FORM OF THE VERB.

The present participle in *ing* is added to all forms of the verb *to be*, to indicate action going on at the time indicated by the tense of the verb. Thus, "I am going to school;" "I have been thinking it would be a good idea;" "I was doing what I could;" "I shall be going to town to-morrow." This is called the *progressive* form of the verb.

#### THE PASSIVE FORM OF THE VERB.

The past participle of a verb may be combined in the same way with all forms of the verb to be to indicate that the subject of the verb is the object of the action. Thus we may say, "He hits me," or "I am hit by him." "John does the work," or "The work is done by John," etc. This is called the passive form of the verb, and is used with great frequency.

Do as an auxiliary Verb.—Do is used as an auxiliary or helping verb with the present and past tenses of the indicative to give force and intensity to the assertion. Thus, "I do work with all my might" is stronger than saying simply, "I work with all my might."

Questions require the auxiliary verb do in nearly all cases. We say "Did he go to town?" not "Went he to town?" "Does he like his teacher?" not "Likes he his teacher?" We even say, "Did he do it?" Do is also used with negative forms of the verb, as "I do not know," rather than "I know not."

We thus see that there are three principal auxiliary verbs: to have, with the past participle to express something that is true up to a given time—tense distinction; to be in all its forms, including combinations with have, in connection with the present participle to express progressing action; to be in all its forms with the past participle to indicate that the subject is acted on instead of acting—the passive verb; to do as an intensive and in questions and negative forms. In addition, each of these verbs has its own independent meaning, which must not be confused with its office as an auxiliary.

## H.

## THE SENTENCE.

It is surprising how few things it is absolutely necessary to know to get the gist of grammar. If you come to know too many things about grammar you are likely to forget the essential ones.

We have seen that the noun is the only word that means something apart from other words, and that, starting with the noun, every word in a sentence is directly related to every other word. Omitting the pronoun (which has the same relationship as the noun), there are seven different ways in which a word may be related to some other word. These are the parts of speech, and if we have mastered them we have mastered grammar.

A sentence is a collection of words correctly related to each other to express a thought. Let us now examine the parts of speech from the point of view of the complete sentence.

A sentence has two main divisions:

The Subject.
(noun, pronoun.)
The country church
It

The Predicate. (verb.)

is a square old building of wood, stands upon a hill, with a little churchyard in its rear,

one or two sickly trees

that

Bramble bushes

where

keep watch and ward over the vagrant sheep graze among the graves. seem to thrive on the bodies below,

and

there is

in the yard, save a few goldenrods, flaunt their gaudy, inodorous color under the lee of the northern wall.

no flower

which

We see that every sentence, whether main or subordinate, has a noun or pronoun for its subject and a verb for its predicate. Every sentence must have a subject (which is a noun or pronoun) and a predicate (which is a verb), and may have other words which are connected with the noun or pronoun in the subject, and with the verb in the predicate, to make the complete subject or predicate. In some cases the subject or predicate is implied, however. The subject of the imperative mood of the verb is almost always implied, as in "(You) run, John."

## KINDS OF SENTENCES.

A declarative sentence is one that affirms or denies.

An interrogative sentence is one that expresses a question.

An imperative sentence is one that expresses a command or an entreaty.

An exclamatory sentence is one that expresses sudden thought or strong feeling.

A clause is part of a sentence containing a subject and its predicate.

A dependent clause is one used as an adjective, an adverb, or a noun.

An independent clause is one not dependent on another clause.

A simple sentence is one that contains but one subject and one predicate, either or both of which may be compounded.

A complex sentence is one composed of an independent clause and one or more dependent clauses.

A compound sentence is one composed of two or more independent clauses.—Reed and Kellogg.

## ORDER OF STUDYING A SENTENCE.

- 1. Discover whether it is declarative, interrogative, imperative, or exclamatory.
  - 2. Is it simple, complex, or compound?
- 3. Separate the complete subject from the complete predicate.
  - 4. What is the principal element of the subject?
- 5. Point out each word, phrase, and clause that modifies this element.
  - 6. Analyze the phrases and clauses.
- 7. What is the principal element of the predicate?
- 8. What are the modifying elements and their use?
  - 9. Analyze the phrases and clauses.
- 10. Name the connecting elements and their uses and modifiers.
- 11. Point out the words, if any, that are not elements of the sentence.
- 12. Point out the words that fill two or more offices in expressing the thought.—Brown and De Garmo.

#### EXERCISE.

Name each part of speech in the following sentences and tell its office in expressing the thought:

A high wind shook the windows violently.

Ex: A is an adjective, telling how many; high is an adjective, telling the quality of the wind; shook is a verb, asserting the action of the wind; the is an adjective, pointing out definitely the windows; windows is a noun, naming the objects shaken; violently is an adverb, telling the quality of the shaking.

The city of Mexico is high above the level of the sea.

A tree is known by its fruits.

With much labor our fathers felled the forests which covered the hillsides and filled the river valleys.

The baby was sleeping,
Its mother was weeping,
For her husband was far on the wild, raging sea.
—Brown and De Garmo.

### RULES OF SYNTAX.

Syntax treats of the relation, agreement, government, and arrangement of words in sentences.

Rules of syntax are brief statements of the laws that govern the relations of words.

The most important rules of syntax are the following:

1. A noun or a pronoun used independently by address, or as the subject of a finite verb, is in the nominative case.

Ex. George, here is your knife.

2. The subject of an infinitive is in the objective case.

Ex. Absence makes the heart grow fonder.

3. A predicate noun or pronoun is in the same case as the subject to which it refers.

Ex. Milton was a great poet. I knew him to be a coward. They did not know that it was I. They are said to be savages.

4. A noun or pronoun used as a possessive modifier is in the possessive case.

Ex. Like angels' visits, few and far between.

5. A noun used as explanatory modifier agrees in case with the noun or pronoun which it explains.

Ex. Daniel Webster, the great orator, was a native of New Hampshire. Did you ever hear Daniel Webster, the great orator?

6. The object of a verb or of a preposition is in the objective case.

Ex. A burnt child dreads the fire. A stone in a well is not lost.

7. A noun used as an adverbial modifier is in the objective case.

Ex. The ship sailed north three days. That load of coal will weigh a ton. These boots are worth five dollars a pair.

8. A pronoun agrees with its antecedent in gender, number, and person.

Ex. The man who was here yesterday is an unfortunate soldier. The men who were here last week are Englishmen. I hear, soldier, that you are a brave man. The lady has lost her veil.

9. A finite verb agrees with its subject in number and person.

Ex. The frost comes and the leaves fall.

a. When the subject consists of two or more singular nouns or pronouns connected by and, the verb is generally in the plural number.

Ex. The book and the pen are on the table. John and Charles are both here. Both he and I are going.

b. When the subject consists of two or more singular nouns or pronouns connected by or or nor, the verb is in the singular number.

Ex. Either he or his brother is to blame.

—Wheeler.

#### NOTES ON CASE AND AGREEMENT.

1. The infinitive mood, or part of a sentence, is sometimes put as the nominative case to the verb; as, "To see the sun is pleasant."

2. Every verb, except in the infinitive mood, or the participle, ought to have a nominative case, either expressed or implied; as, "Awake; arise;" that is, "Awake ye; arise ye."

3. Every nominative case, except the case absolute, and when an address is made to a person, should belong to some verb, either expressed or implied; as, "Who wrote this book?" "James;" that is, "James wrote it."

4. When a verb comes between two nouns, either of which may be understood as the subject of the affirmation, it may agree with either of them; but some regard must be had to that which is more naturally the subject of it, as also to that which stands next to the verb; as, "His meat was locust and wild honey."

5. When the nominative case has no personal tense of a verb, but is put before a participle, independently on the rest of the sentence, it is called the case absolute; as, "Shame being lost, all virtue is lost;" "That having been discussed long ago, there is no occasion to resume it."

The case absolute is, in English, always the nominative; the following example is erroneous, in making it the objective. "Solomon was of this mind; and I have no doubt he made as wise and true proverbs as anybody has done since; him only excepted, who was a much greater and wiser man than Solomon." It should be, "he only excepted."

6. When the nouns are nearly related, or scarcely distinguishable in sense, and sometimes even when they are very different, some authors have thought it allowable to put the verbs, nouns, and pronouns in the singular number; as, "Tranquility and peace dwells there."

7. In many complex sentences it is difficult for learners to determine whether one or more of the clauses are to be considered as the nominative case, and consequently whether the verb should be in the singular or the plural number. We shall, therefore, set down a number of varied examples of this nature, which may serve as some government to the scholar, with respect to sentences of a similar construction. "Prosperity, with humanity, renders its possessor truly amiable." "The ship, with all her furniture, was destroyed." "Not only his estate, but his reputation, too, has suffered by his misconduct." "The general, also, in conjunction with the officers, has applied for redress." "He cannot be justified; for it is true that the prince, as well as the people, was blameworthy." "The king, with his

life-guards, has just passed the village." "Virtue, honor, nay, even self-interest, conspire to recommend the measure." "Patriotism, morality, even public and private consideration, demand our submission to the just and lawful government." "Nothing delights me so much as the works of nature."

8. If the singular nouns and pronouns, which are joined together by a copulative conjunction, be of several persons, in making the plural pronoun agree with them in person, the second person takes the place of the third, and the first of both; as, "James and thou and I are attached to our country." "Thou and he shared it between you."

9. When singular pronouns, or a noun and pronoun of different persons, are disjunctively connected, the verb must agree with that person which is placed nearest to it; as, "I or thou art

to blame."

10. When a disjunctive occurs between a singular noun or pronoun and a plural one, the verb is made to agree with the plural noun and pronoun; as, "Neither poverty nor riches were injurious to him."

11. The interjections O! Oh! and Ah! require the objective case of a pronoun in the first person after them; as, "O me! Oh me! Ah me!" But the nominative case in the second person, as, "O, thou persecutor!" Oh ye hypocrites!" O thou, who dwellest!"

12. The distributive adjective pronouns, each, every, either, agree with nouns, pronouns and verbs of the singular number only; as, "The King of Israel, and Jehoshaphat, the king of Judah, sat each on his throne;" "Every tree is known by its fruit;" unless the plural noun convey a collective idea, as, "Every six months;" "Every hundred years." The following phrases are exceptionable: "Let each esteem others better than themselves." It ought to be "himself." "It is requisite that the language should be both perspicuous and correct; in proportion as either of these two qualities are wanting, the language is imperfect." It should be, "is wanting." "Every one of the letters bear regular dates and contain proofs of attachment;" "bears a regular date and contains." "Every town and village were burned; every grove and every tree were cut down;" "was burned, and was cut down." "Every freeman and every citizen have a right to give their votes;" "has a right to give his vote."

Either is often used improperly instead of each; as, "The king of Israel, and Jehoshaphat, the king of Judah, sat either of them on the throne;" "Nadab and Abidhu, the sons of Aaron, took either of them his censer." Each signifies both of them taken distinctly or separately; either properly signifies only the one or the other of them, taken disjunctively. —Murray.

## THE IMPERSONAL USE OF IT.

Usually the antecedent of *it* is definitely known. In some cases, however, it seems to refer to something indefinite; as, "*It* snows, cries the schoolboy hurrah!"

In such sentences it denotes something in the thought so indefinite that it has received no name.

This use of it must not be mistaken for its use in the following sentence: It is human to think well; it is divine to act well.

Here the real subject in each clause is the infinitive, which is in apposition with *it*.

In the sentence,

"Then trip it as you go On the light, fantastic toe,"

it is a mere expletive. It expresses no idea that is in the thought.

#### EXAMPLES:

The day is cold, and dark and dreary, It rains and the wind is never weary.

It easeth some, though none it never cured.

To think their sorrows others have endured.

When it rains, let it rain. It never rains but it pours.

—Brown and De Garmo.

## LIKE AND AS.

Good usage does not sanction the use of *like* as a conjunction. No dictionary defines it as a conjunction.

The sentence, "You should do like you are bid," is not considered elegant English. It should be, "You should do as you are bid."

—Brown and De Garmo.

### RELATIVE PRONOUNS.

Several connected relative clauses relating to the same antecedent require the same relative pronoun.

When the relative clause is not restrictive and could be introduced by and he, and it, and they, etc., who or which, and not that, is generally used.

Ex.—Water, which (and it) is composed of hydrogen and

oxygen, covers three-fourths of the earth's surface.

The relative that should be used instead of who or which (1) when the antecedent names both persons and things; (2) when it would prevent ambiguity; and (3) when it would sound better than who or which, e. g., after same, very, all, the interrogative who, the indefinite it, and adjectives expressing quality in the highest degree.

--Reed and Kellogg.

## III.

## GRAMMATICAL ANALYSIS.

I.

Write out the following first paragraphs of the novel, *Black Beauty*, arranging the words in columns instead of across the page, and opposite each word indicate what part of speech it is.

"The first place that I can well remember was a large, pleasant meadow, with a pond of clear water in it. Some shady trees leaned over it, and rushes and water-lilies grew at the deep end. Over the hedge on one side we looked into a plowed field, and on the other we looked over a gate at our master's house, which stood by the roadside. At the top of the meadow was a grove of fir-trees, and at the bottom a running brook overhung by a steep bank

"Whilst I was young I lived upon my mother's milk, as I could not eat grass. In the daytime I ran by her side, and at night I lay down close by her. When it was hot we used to stand by the pond in the shade of the trees, and when it was

cold we had a nice, warm shed near the grove.

"As soon as I was old enough to eat grass, my mother used to go out to work in the daytime and come back in the evening."

Notes.—A and the are reckoned as adjectives. They are commonly spoken of as the indefinite (a) and definite (the) articles, but their relation is that of adjectives. The possessive cases of nouns and pronouns (as master's, my, her, etc.,) are reckoned as nouns and pronouns, though their logical relationships are precisely those of adjectives. Overlung may be reckoned an adjective, though it is a form of the verb (called "participle," since it participates in the nature of both verb and adjective). A few adjectives, called "predicate adjectives," like hot, cold, and close, are found in the predicate, though they relate to the subject noun or pronoun. As is found

both as a conjunction and as an adverb; as a conjunction it introduces a subordinate sentence, of course.

In writing out this lesson, use the abbreviations, n. for noun, adj. for adjective, v. for verb, pro. for pronoun, adv. for adverb, prep. for preposition, conj. for conjunction, and interj. for interjection.

There are in this passage 42 adj., 37 nouns, 23 pro., 24 verbs, 8 adv., 32 prep. and 12 conj. Compound verbs, like can (well) remember, are reckoned as one verb, but the infinitive following the preposition to is counted separately.

H.

a. Divide the sentences in the following paragraphs into subject and predicate, underlining the noun or pronoun and verb in each case.

"There were six young eolts in the meadow besides me. They were older than I was. Some were nearly as large as grown-up horses. I used to run with them, and had great fun. We used to gallop all together round and round the field as hard as we could go. Sometimes we had rather rough play, for they would frequently bite and kick as well as gallop

"One day, when there was a good deal of kieking, my mother

whinnied to me to come to her, and then she said:

"I wish you to pay attention to what I am going to say to you. The colts who live here are very good eolts, but they are cart-horse colts, and, of course, they have not learned manners. You have been well bred and are well born; your father has a great name in these parts, and your grandfather won the cup two years ago at the Newmarket races; your grandmother had the sweetest temper of any horse I ever knew, and I think you have never seen me kick or bite. I hope you will grow up gentle and good, and never learn bad ways. Do your work with a good will, lift your feet well up when you trot, and never bite or kick even in play."

(Place conjunctions which connect sentences in a middle column, unless as adverbs they belong in the predicate.) b. Referring to the rule that every sentence must have a subject and a predicate, and the rules for punctuation, which require every complete sentence to begin with a capital letter and end with a period, question mark or exclamation point, correct the following:

"Our master being a good and kind man he gave us good food, good lodging, and kind words; spoke as kindly to us as he did to his little children; we were all fond of him, and my mother, loving him very much, when she saw him at the gate, would neigh with joy, and trotting up to him, he would pat and stroke her and say, 'Well, old Pet, and how is your little Darkie?' Then he, giving me a piece of bread, which was very good, and sometimes bringing a carrot to my mother, all the horses would come to him; but I think we were his favorites; my mother always took him to the town on a market day in a light gig."

(Where necessary, participles like *loving* and *trotting* should be changed to regular forms of the verb, and missing subjects should be supplied.)

#### III.

a. Write the following sentences in columns instead of across the page, retaining all capital letters, and after each word indicate what part of speech it is, and the case of every noun and pronoun, using the abbreviations nom. for nominative (or subjective), obj. for objective, and poss. for possessive:

"There was a plowboy, Dick, who sometimes came into our field to pick blackberries from the hedge. When he had eaten all he wanted, he would have what he called fun with the colts, throwing stones and sticks at them to make them gallop. We did not much mind him, for we could gallop off; but sometimes a stone would hit and hurt us.

"One day he was at this game and did not know that the master was in the next field; but he was there, watching what was going on. Over the hedge he jumped in a snap, and, catching Dick by the arm, he gave him such a box on the ear as made him roar with the pain and surprise. As soon as we saw the master, we trotted nearer to see what went on."

(Throwing, catching, etc., resemble overhung in I, and may be marked part. [adj.] if they have the relation of adjectives, or part. (n.) if they have the relation of nouns. What, in the second paragraph, stands for that which, that being the object of watching, and which the subject of was going. In all such cases what should be given the case it has in the subordinate sentence, that is, in this case nom. Such as: the first is an adjective, the second a conjunction, introducing a subordinate sentence, "made him roar," the subject of which is implied. There are 19 n. and pro. nom., 27 n. and pro. obj., 1 poss., 13 adv., 26 v., 14 prep., 18 adj. and part., and 12 conj. Reckon was going a single verb, and on following it an adverb.

- b. Copy these sentences, correcting any errors of case in pronouns which you may find:
- 1. Let he who understands the matter best become our leader.
  - 2. Between you and I, I think that man a thief.
  - 3. Will he let you and I do it?
  - 4. Who can we believe?
  - 5. You and he can do what seems to him best.
  - 6. John was the man whom you gave it to
  - 7. To who shall we apply?
  - 8. Let us share equally, you and I alike.
  - 9. It was given to him and I together.
  - 10. I will not deny, it was me who did it.
- 11. He whom, in the general estimation of the world, carries himself most handsomely, is the popular man.
  - 12. There were three of us, you and me and John.
  - 13. Who is there? Me.
  - 14. It seems to be he.

IV.

a. Write the following sentences in columns, indicating opposite each word what part of speech

it is, with the case of nouns and pronouns and the number and person of verbs (using the abbreviations 1st, 2d, 3d, and sing. and plu.):

"Before I was two years old a circumstance happened which I have never forgotten. It was early in the spring. There had been a little frost in the night, and a light mist still hung over the woods and meadows. I and the other colts were feeding at the lower part of the field when we heard, quite in the distance, what sounded like the cry of dogs. The oldest of the colts raised his head, pricked up his ears, and said, 'There are the hounds!' and immediately cantered off, followed by the rest of us, to the upper part of the field, where we could look over the hedge and see several fields beyond. My mother and an old riding horse of our master's were also standing near, and seemed to know all about it.

"They have found a hare," said my mother, and if they come this way, we shall see the hunt."

Notes.—In order always to understand the grammatical relation of words in a sentence, words that are implied or understood should be supplied. "Two years old" is an abbreviated adverbial expression for "old by two years." "The oldest of the colts" is a short form for "the oldest colt of the colts;" after "of our master's" the word horses is implied, which is the object of the preposition of. Sometimes a prepositional phrase is modified as a whole by an adverb, as if it were itself a simple adverb. We see illustrations of this in "early in the spring" and "quite in the distance." There are in this passage 18 n. and pro. nom., 24 n. and pro. obj., 6 poss., 23 verbs, 34 part. and adj., 13 adv., 17 prep., 13 conj.

- b. Copy the following sentences, using the proper form of the verb to agree in number with the subject, and the proper form of the pronoun to agree with its antecedent in number:
- 1. See! each of a hundred thousand men (wave—waves), a flag above (his—their) head, as (he—they) (come—comes) over the hill yonder.

2. The people (praise—praises) him.

- 3. The American people (is—are) the richest in the world.
- 4. Every man, woman, and child (is—are) ready to drop with fatigue
  - 5. A few of us (are—is) going to the picnic

6. A number of us (are—is) going to the picnic.

- 7. There (is—are) a large number of men standing on the platform.
  - 8. An army of human beings (crowd—crowds) upon us.
  - 9 An army (is—are) encamped in the plain.

V.

- a. Analyze the following sentences:
- 1. I should like to go to Chicago to-day.
- 2. The man of pluck usually wins by his staying qualities.
- 3. There were before us a hundred splendid miles of mountain scenery.

(Note.—Treat a as an adverbial modifier of the adjective hundred, which modifies miles. Had the verb been singular, hundred would have had to be treated as a noun, the subject of the sentence, with of understood before miles.)

- 4. Many a man loves to look over the precipice of the future.
- 5. My brother from Norway arrived in town last night.

(Note.—Night may be treated as an adverb of time, though it is properly a noun, and a preposition of some kind may be understood before it. It is best to analyze it as a prepositional phrase, leaving the place for the preposition blank.)

Direct Objects.

6. I earned a hundred dollars once by the pulling of weeds from turnip patches.

- 7. A dozen men surrounded him on every side.
- 8. I'll hit you over the head.

Predicate modifier (noun or adjective).

- 9. That is a man to adore.
- 10. He was sickly.
- 11. Such a man is sure of his own way.
- b. Reconstruct the following sentences so that the participle will be clearly connected with the word with which it is associated in meaning:
- 1. Having learned his trade, the old deacon pushed his son into the world to paddle for himself. (It was the son, not the deacon, who had learned his trade.)
- 2. Looking over the garden gate, a diamond pin was seen in the dust by the hired girl.
- 3. Thinking I had met an old friend, he was greeted by me with all the ardor of a long parted lover.

VI.

a. Analyze the following:

Compound subjects, predicates, and modifiers.

- 1. He was weak and sickly.
- 2. You and I might look farther and fare worse.
- 3. I have seldom seen such a spirited and handsome horse.
- 4. By highway and byway he loitered around the world.
- 5. Men, women, and children crowded around him.

6. He was welcomed enthusiastically and with heartfelt gratitude.

Adverbs as modifiers of adjectives and other adverbs.

- 7. That was a very handsome act.
- 8. He went just too far.
- 9. The truly great man can really look into the future like a prophet.

The infinitive, with object or predicate modifier.

- 10. She had to live her life on earth.
- 11. He would have liked to kill the man.
- 12. It is best to be honest.
- b. Correct the following sentences:
- 1. Who goes there? Us whom you know.
- 2. He sat there killing flies, with a baby in either hand.
- 3. To rent; a handsome flat, well ventilated, by an elderly widow.
- 4. John and Mary met Fanny and Susie in front of their house. They asked them to come in, but they said they must hurry home to dinner. (In front of whose house was the meeting, and who asked whom to come in?)
- 5. Referring to your letter of the 10th, it would appear that we did not receive the check you mention. (Who or what does the referring? it?)
- 6. We met a man with a monkey yesterday. Oh, but he was the funniest thing you ever saw! He would take off his cap and pass it around just like a person, and grin and bow. (To whom or what does the last sentence refer, the man or the monkey?)

- 7. Every one of the fellows were placed strictly on their honor.
- 8. Either John or Mary were going to the picnic to-day.
  - 9. Who would you think it to be?

#### VII.

- a. Analyze the following sentences: Subordinate sentences.
- 1. I do not know that I could speak more definitely.
  - 2. When you arrive I will tell you about it.
- 3. Where would you find any one as good as you are?

(Note.—In this sentence where is purely an interrogative adverb.)

- 4. I know the man that did it.
- 5. If a man use his wits, he will easily find out the secrets of this business.
- 6. He who would understand grammar must master logic.
- 7. I did not suppose that any one could be so mean.

Implied words must be supplied.

- 8. Let him do it if he wishes.
- 9. Go, and never return where these eyes can see you again!
  - 10. Give him an apple.
  - 11. I should not have thought he would do it.
  - 12. Please give me my pen.

## Participial and infinitive phrases.

- 13. Having gathered our things together, we hurried away.
  - 14. To do one's work well is no easy task.
- 15. Loving him as she did, she could not help doing what he asked her.
  - b. Correct the following sentences:
- 1. Let each and every one sign their name at the bottom of this petition.
  - 2. Whom could it have been?
  - 3. There is none I believe to be as sincere as he.
  - 4. There are none who can row like them.
  - 5. Him it is I mean.
  - 6. Why should they expect you and I to do it?
- 7. Do you mean we, who no one else ever suspected?

## ·IV.

## IMPORTANT RULES OF PUNCTUATION.

1. Begin every complete sentence with a capital letter and end it with a period, question mark, or exclamation point.

2. Begin every line of poetry, every proper name, every adjective derived directly from a proper noun, every quotation that forms a complete sentence, and every declaration formally introduced like a question, with a capital letter.

3. Words in a series not connected by *and* or other co-ordinate conjunction, which have the same logical relationship in a sentence, should be separated by a comma or commas.

- 4. Every subordinate sentence or relative clause which does not restrict the meaning of the word or words it qualifies, should be set off by a comma.
- 5. Any phrase or clause transposed from its natural position, should be set off by a comma or commas.
- 6. The name of a person used in address or any words thrown into a sentence as additional explanatory modifiers, should be set off by a comma or commas.
- 7. The semi-colon is used to separate closely connected sentences in a series forming a compound sentence, especially when they are themselves subdivided by commas, or any series of words or clauses which have subordinate parts set off by commas.

The disjunctive but is often preceded by a semi-colon.

- 8. The colon is used chiefly to introduce summaries of any kind, formal quotations, or words or phrases equivalent to what has gone before or rhetorically balanced against the preceding.
- 9. Parentheses.—Words or phrases thrown into a sentence by way of explanation or additional statement, are set off by commas if only slightly disconnected; by dashes or commas and dashes, if disconnected to the point of abruptness, and by parentheses if the break is complete. Explanatory words thrown into a quotation, or contained within parentheses, are marked by brackets.
- 10. The dash marks any abrupt transition, is used to introduce an informal quotation, or in summaries less formal than those which require a colon. An unfinished sentence is marked by a double dash.

## EXERCISES.

Write out the following sentences with the correct capitalization and punctuation:

(Rule 3.) 1. He was dutiful kind and brave and acted wisely justly and mercifully.

- 2. Love honor and obey thy husband.
- 3. That great ugly ungainly bear stepped on the dear little chicken.
- 4. I like him I admire him and I can honestly say that there are few men I would place above him.
  - 5. How clear and blue and bright the sky is!
- 6. Great and good noble and self-sacrificing honoring his parents and caring for his children with all a father's love he lived and died to the world unknown.

- (Rule 4.) 1. I loved her passionately for I know no one more sweet and gentle than mary.
- 2. He who labors faithfully will surely receive his reward somewhere and at some time.
- 3. I give you the money because you are my fathers child.
- 4. I am sure I would do it again under the same circumstances because I can see no other right and honorable course.
  - 5. Go where you will i will find you if it requires every dollar I possess.
  - 6. Do you see that little cloud up yonder that is just breaking out around the big white cloud.
    - 7. There is your son john who is always late!
  - 8. Men like Tyndall and Huxley who study into the mysteries of science seem to be rather skeptical in religion.
    - 9. i hear the whispering voice of Spring the thrush's trill the cat-birds cry
    - 10. Think that day lost whose low descending sun

views from thy hand no noble action done.

- 11. I would not give the snap of my finger for the man that cannot endure failure.
- 12. A man like Gladstone who can endure failure and rise above it stronger than he was before in fair justice ought to have fames reward.
- (Rule 5.) 1. Many a time after a hard days work I have lain down and slept like a log for ten solid hours.
  - 2. Where the lions go the jackals follow.

- 3. After a good deal of controversy we came to a satisfactory conclusion, and I went home, where my wife was waiting supper for us.
- 4. Two sailors after swimming in a half frozen state for two hours were picked up on the beach near our house last night.
- 5. If all goes well I will be with you to-morrow night.

(Rule 6.) 1. I love him to tell the truth about as much as I love the iron nail in the heel of my boot.

- 2. Tell me Jenny dear if you love me.
- 3. Honored sir I simply hate you.
- 4. You do forsooth.
- 5. Did you say I do forsooth.
- 6. Webster our greatest American orator is said to have been a drunkard.
- 7. That pretty little lake so round so clear so quiet will dwell forever in my memory I have no doubt.
- 8. There is a bust of Longfellow the poet at Westminster Abbey.

Correct the punctuation in the following sentences from Macaulay:

- 1. As a poet he is not entitled to a high place but his comedies deserve attention.
- 2. In the present instance the lot has fallen on Machiavelli a man whose public conduct was upright and honorable whose views of morality where they differed from those of the persons around him seemed to have differed for the better and whose only fault was that having adopted some of the maxims then

generally received he arranged them more luminously than any other writer.

- 3. They bought pictures of him (Byron) they treasured up the smallest relics of him they learned his poems by heart and did their best to write like him and to look like him.
- 4. They should have considered that in patriotism such as it existed amongst the Greeks there was nothing essentially good and eternal that an exclusive attachment to a particular society though a natural and under certain restrictions a most useful sentiment implies no extraordinary attainments in wisdom or virtue that where it has existed in an intense degree it has turned states into gangs of robbers whom their mutual fidelity has rendered more dangerous has given a character of peculiar atrocity to war and has generated that worst of evils the tyranny of nations over nations.
- 5. He had been guilty of the offense which of all offenses is punished most severely he had been over-praised he had excited too warm an interest and the public with its usual justice chastised him for his own folly.
- 6. The howl of contumely followed him (Byron) across the sea up the Rhine over the Alps it gradually waxed fainter it died away those who had raised it began to ask each other what after all was the matter about which they had been so clamorous and wished to invite back the criminal whom they had just chased from them.

Note.—The books referred to in the study are Brown and De Garmo's Elements of Grammar, Reed and Kellogg's Higher Lessons in English, W. H. Wheeler's Graded Studies in English, Goold Brown's Grammar of English Grammars, and Lindley Murray's English Grammar.

# II. COMPOSITION.



# Chicago Correspondence Schools

# NORMAL COURSE

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## COMPOSITION

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## COMPOSITION.

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## Composition.

## INTRODUCTORY.

Few persons who take up the study of composition realize that the secret of learning to write well is learning to think well. The teacher who would succeed with pupils in English composition must begin by teaching them to think logically, or, at least, coherently. But how can a pupil be taught to think? At once the whole difficulty of the subject forces itself upon the mind. To arrange words, to use language, seems a comparatively simple matter, and we begin the study lightly. We study the arrangement of sentences, the choice of words, the construction of paragraphs; but after several years of effort we are not much better off than we were at the beginning. We have made no progress. And the reason is not far to seek. We have begun our study at the wrong end, and our work has taken us away from success rather than toward it.

If a pupil can be made to think intelligently, to arrange his ideas so that he himself will perceive their relationships to each other, and so really master

<sup>&</sup>lt;sup>1</sup>Cobbett says: "Sit down to write what you have thought, and not to think what you shall write."

Seek not for words; seek only fact and thought, And crowding in will come the words, unsought.—*Horace*.

Know well your subject; and the words will go To the pen's point, with steady, ceaseless flow.—Pentland.

all the details of his subject, he will write with surprising grace, ease, and success. Sentence structure, paragraph structure, figures of speech, and all the rest will come without effort, because in all probability the student knows all these things by instinct and the daily habit of speaking the language.

Of course, the art of using language is a real art. It would be an error to seem to belittle that in the effort to emphasize the necessity of learning to think. But thinking must come before the expression of thought; and since no one else will teach this art, the teacher of composition must attempt it. We make a great error in assuming that it is impossible to teach another to think, or that we can assume the ability to think (for literary purposes). Teachers of composition constantly do make this assumption, and that is why they fail with their pupils.

But how can one teach another to think?

It is not an easy thing to do, and that is just why the teaching of English composition is so difficult. Nearly everyone fancies he or she can teach composition. The real difficulties are not perceived. But when we put it in this way, that one must first teach the pupil to think, even the most capable and experienced teacher may well feel at a loss. Yet it is not so difficult as it seems; and, indeed, the secret of all successful teaching is just this, that good teachers are able to teach their pupils to think, and once they have done that, education is comparatively simple.

To begin with, we must find a subject the pupil is interested in. The teachers in the Milwaukee schools have discovered that story-telling is one of the most interesting and valuable methods of teachstories are told to the pupils and they are asked to retell the stories. In the second grade they will sometimes write the stories. Some teachers will begin by calling upon the entire class to suggest a good sentence with which to begin the story. Several volunteer, and a number of suggestions are made. With little hesitation the class, as a whole, is able to decide upon the best sentence, and that is written upon the board. Then the second sentence is suggested and written.

If the stories are judiciously selected, they will interest the pupils so much that a little girl of eight may stand before a class for ten or fifteen minutes relating a fairy story as fast as her tongue can move, and relating it so effectively that the attention of the whole class is secured and held to the end. That is the test of a successful literary effort, that it should hold the attention of an audience, even if it is only an audience of one.

But stories are not the only thing that will interest pupils. Boys, and girls too, are often deeply interested in the construction of a trolley car, a steam-engine, or a book. Every one is interested in something he can do himself and do well, and every such person likes to tell another just how he does this particular thing.

If an interesting subject has been selected, the first step in *teaching to think* has been accomplished. The next question that presents itself to the eager and fascinated pupil is, How he shall start to tell this collection of notions he is so eager to express. The untrained mind is as likely to begin at the end, in the middle, or anywhere else as at the really logic-

al starting point; and if the beginning is badly made, the story teller or little expositor at once finds himself in a maze he does not know in the least how to get out of. If he starts in the right way, however, ideas link themselves together in a natural order that is surprisingly easy and effective. Even the smallest child will perceive the difference, and so may be taught at the outset the essential contrast between what is logical and what is illogical. He has had and has comprehended his second lesson in learning to think.

Once the logical order of relating a story or describing an object has been appreciated, the pupil is ready to understand the necessity for mastering detail and filling in points in his description or narrative which had been overlooked. If he can be brought face to face with the gaping void, he feels instinctively how necessary it is to fill it. Accordingly he thinks and tries to find the explanation. We therefore see that we have accomplished our end: the child really begins to think for himself, and he does it eagerly and because he wishes to do so.

Now it is impossible to omit a single link in this chain. The pupil must be interested, else the stimulus to thinking will never come, and only the stimulus of interest will cause thinking. And when interest has been aroused, that is not enough. The pupil must see the value of arranging ideas; he must see that if he begins his story or description in one way he gets into trouble, and if he begins it in another way he moves along with surprising ease and rapidity and success. He then knows what logic really is, even though he has never heard the word "logic" in his life. And finally he must be forced to

fill the gaps in his chain. A few judicious questions will always accomplish this.

We are now in a position to give our attention directly to composition. The instinct for words must be cultivated, extended, and perfected by a steady effort.<sup>2</sup>

There is one way, and only one, in which this can be done successfully, and that is by imitation. Until recently the educational world does not seem to have realized the value of imitation in teaching language. A change is coming, however. The use of language is in a way a craft, like plumbing or carpenter work, or any other trade. In any of these trades the apprentice watches the master and imitates him until he has caught the knack. We have not hitherto realized the value of teaching pupils to "catch the knack" of using words effectively. It is much more a matter of "knack" than of rules.

The method of the Milwaukee teachers is admirable in this matter. They understand that their success in teaching language by the story-telling method rests on selecting stories that are little masterpieces in themselves. They must be simple enough to interest the pupil, and the language must be as nearly like that habitually used by the pupil as possible. To gain these characteristics the teach-

<sup>&</sup>lt;sup>2</sup>Accustom yourself to reflect on the words you use, hear, or read; their birth, derivation, history, etc. For if words are not things, they are living powers by which things of most importance to mankind are actuated, combined, and humanized.—

Coleridge.

The ideal style is a style that is clear,—that cannot be misunderstood; that is forcible, that holds the attention; and that is elegant; that is so exquisitely adapted to its purpose that you are conscious of its elegance only by subtilely feeling the wonderful case of habitual mastery.—Wendell's *English Composition*.

er often has to rewrite the story herself. She expends a great deal of effort in getting just the story she wants, and in having it expressed in the best possible way. When the pupil has heard the story and is called upon to repeat it, his natural and imperfect method is easily to be compared to the skilled way in which the original story was expressed. The class will perceive the difference, will think about it, and will aid in getting a better way than the purely natural language of any pupil Indeed, the child who is trying to tell the story will realize instinctively that he or she is not doing it so effectively as the teacher did it, and so he or she will try to find out why and how to do better. In that way the pupil will learn readily the "knack" of effective expression, even when he knows not the names of any of the sentence structures which he employs.

This method of imitation is almost limitless in its scope. It is really the way in which all great writers have mastered their art, and it will prove effective with children of six as well as with college students. The only thing to bear in mind is, that the model selected must be so simple that the pupil, whatever his age or condition, can appreciate it fully. It is almost impossible to make these selections too simple, and it is one of the most difficult things in the world to get models that are really suitable. To provide classic stories and descriptions for the young in readers and in books for teaching language, is one of the great works which the educational world has before it. But a beginning has already been made in many places, and progress from now on will be rapid.

#### STUDY

OF RUSKIN'S The King of the Golden River.

Ruskin's beautiful little child's story, *The King of the Golden River*, is one of the most exquisite pieces of literary work in existence, and will repay the most careful study even on the part of a mature person. It was, however, written for a little girl. It may be used for oral narration by pupils in the third and fourth grades, while it makes a splendid basis for written work with pupils in the fifth grade, and from that up to college graduates who have passed through the normal school. It is a school classic in many ways far superior to Hawthorne's children's stories, and it can be taken up successfully several years before Irving's *Rip Van Winkle* is available, at least for written work.

I.

It is usual to begin the study of composition with exercises upon small and simple sentences. One overwhelming objection to this is that no child can ever be interested in single simple sentences. The first thing that appeals to a child is an entire composition; just as we first see a whole house and afterward the details of architecture. The whole invariably comes before the part. No doubt this will seem revolutionary to some teachers, but the results of a single experiment will undoubtedly produce conviction that the method is right.

The first step in the study of this story is to read it through from beginning to end simply as a story.<sup>3</sup>

<sup>3</sup> The complete text of this story is found in many school readers. The Educational Publishing Co.. of 50 Brom-

When we have finished we like the good little brother, Gluck, and we hate the two wicked brothers, Hans and Schwartz. The dapper little king remains indelibly in our memory, and so does the picture of the Golden River. The first step has been taken: we have an interesting subject.

The second step is a little study of the arrangement of our chief points. If you were going to tell the story, would you begin by telling about the queer little king, or about the three brothers? Probably the first thought of a pupil would be to tell about the king; the second thought would be to tell about the brothers. This was what Ruskin did. His first chapter is devoted to the brothers, though he hints at the king by describing the Treasure Valley, with the Golden River shining above it. The first chapter tells us what happened to the brothers in the Treasure Valley. This is really the exact beginning of the story. If we begin at the beginning of the tale, all we have to do is to keep straight on, telling just what happened from point to point. We have a key that makes everything easy.

Chapter I tells us what happened in Treasure Valley, and it was Southwest Wind, Esq., who made things happen. Chapter II tells us what happened down in the plain after the brothers had been driven out of their valley. It was the little king who made things happen down there. Chapter III tells how Hans set out to find the Golden River and to turn it into gold. He ended by becoming a

field street, Boston (also Studebaker Bldg., Chicago), has a paper covered edition at 5 cents. The outline of the story at the end of this study and the quotations in note will give the student a sufficient notion of the plot for the pursposes of these exercises.

BLACK STONE. Chapter IV tells how Schwartz tried to find the river and turn it into gold, and he, too, became a BLACK STONE beside the first. Finally, in Chapter V, we see that little Gluck really succeeded, and just how he succeeded. This is a natural and beautiful arrangement.

#### II.

To begin a story is one of the hardest things in the world, and many good authors write the beginning last of all. They begin at any convenient point, and when the story has been fully written out, they decide upon the beginning and rewrite the whole with the beginning that has been thus chosen. This is an admirable plan.

In Chapter I Ruskin is going to tell about the three brothers. Now the most natural thing for him to do is to place them. They may be men in the moon, in Siberia, or Japan. It will make a great deal of difference to the story to know where they are located. Usually we are so familiar with the subject we write of, that we forget that the person for whom we are writing does not know anything at all about it. So we fail to tell him many things that it is absolutely essential that he should know before he can understand what we are thinking about. In telling a story it is necessary to indicate in some way just where the scene is laid. If we had borne this in mind at first we should not have had so much trouble to decide how the story ought to begin.

Ruskin begins<sup>4</sup> by telling us of the valley. The

<sup>&</sup>lt;sup>4</sup> In a secluded and mountainous part of Styria there was, in old time, a valley of the most surprising and luxuriant fertility. It was surrounded on all sides by steep and rocky mountains,

title of his story is *The King of the Golden River*, and, of course, we wish to know first of all what the Golden River is. So Ruskin describes the waterfall and tells why people called it "the Golden River."

The paragraph begins by mentioning a "valley of the most surprising and luxuriant fertility." As soon as we know what the "Golden River" is, Ruskin tells us what the valley is, and ends by giving us its name, "Treasure Valley."

Now that in the first paragraph we know all about the place, we are ready to hear in the second paragraph about the brothers. So the second paragraph begins, "The whole of this little valley belonged to three brothers, called Schwartz, Hans, and Gluck." This paragraph is devoted to telling about

rising into peaks, which were always covered with snow, and from which a number of torrents descended in constant cataracts. One of these fell westward, over the face of a crag so high that, when the sun had set to everything else, and all below was darkness, his beams still shone full upon this waterfall, so that it looked like a shower of gold. It was therefore called by the people of the neighborhood the Golden River. It was strange that none of these streams fell into the valley itself. They all descended on the other side of the mountains, and wound away through broad plains and by populous cities. But the clouds were drawn so constantly to the snowy hills, and rested so softly in the circular hollow, that, in time of drought and heat, when all the country round was burnt up, there was still rain in the little valley; and its crops were so heavy, and its hay so high, and its apples so red, and its grapes so blue, and its wine so rich, and its honey so sweet, that it was a marvel to every one who beheld it, and was commonly called the Treasure Valley.

<sup>&</sup>lt;sup>5</sup> The whole of this little valley belonged to three brothers, called Schwartz, Hans, and Gluck. Schwartz and Hans, the two elder brothers, were very ugly men, with overhanging eyebrows and small, dull eyes, which were always half shut, so that you couldn't see into them, and always fancied they saw very far into you. They lived by farming the Treasure Valley, and very good farmers they were. They killed everything that did not

the two bad brothers. The third paragraph<sup>6</sup> tells about the youngest brother, Gluck.

Many people in trying to write seem to think they should tell everything at once. So they will give one thing in one sentence, or, perhaps, half a sentence, another thing in the next sentence, and so on, jumbling one thing with another till the reader does not know where he is or what he is doing.

Ruskin has a better way. He begins by telling us all about the place. A whole paragraph is devoted to describing the place. We have time when

pay for its eating. They shot the blackbirds, because they pecked the fruit; and killed the hedgehogs, lest they should suck the cows; they poisoned the crickets for eating the crumbs in the kitchen; and smothered the cicadas, which used to sing all summer in the lime-trees. They worked their servants without any wages till they would not work any more, and then quarreled with them, and turned them out of doors without paying them. It would have been very odd if, with such a farm, and such a system of farming, they hadn't got very rich; and very rich they did get. They generally contrived to keep their eorn by them till it was very dear, and then sell it for twice its value; they had heaps of gold lying about on their floors, yet it was never known that they had given so much as a penny or a crust in charity; they never went to mass; grumbled perpetually at paying tithes; and were, in a word, of so cruel and grinding a temper, as to receive from all those with whom they had any dealings, the nickname of the "Black Brothers."

<sup>6</sup>The youngest brother, Gluck, was as completely opposed, in both appearance and character, to his seniors as could possibly be imagined or desired. He was not above twelve years old, fair, blue-eyed, and kind in temper to every living thing. He did not, of course, agree particularly well with his brothers, or, rather, they did not agree with him. He was usually appointed to the honorable office of turnspit, when there was anything to roast, which was not often; for, to do the brothers justice, they were hardly less sparing upon themselves than upon other people. At other times he used to clean the shoes, the floors, and sometimes the plates, occasionally getting what was left on them, by way of encouragement, and a wholesome quantity of

dry blows, by way of education.

we read this paragraph to form the whole picture in our mind's eye. It requires time to understand, time for the mind to work. A reader can not swallow ideas whole any more than he can swallow an apple at a gulp. He must take one small bite, and then another, and then another. So in writing we must learn to go slowly, one step at a time. We need not loiter, we need not waste time; but we must take time enough—not too much or too little, but just time enough to say all we have to say, and to make our reader understand it. If we can learn to go sensibly and regularly about our business, we shall have learned one great thing in the art of writing.

Therefore let us observe this rule:—

Rule.—One paragraph, one idea. Begin the paragraph by stating briefly the idea to be elaborated, and end the paragraph by summing up the idea (as Ruskindoes his first paragraph in the two words, "Treasure Valley" and his second in the two words, "Black Brothers." Observe that the third paragraph is so short and simple as not to need a regular summing up.)

## III.

The story begins with three paragraphs telling where the scene is laid and what was the character of the three brothers about whom the tale is to be told.

The story really opens with the fourth paragraph, beginning, "Things went on in this manner

<sup>&</sup>lt;sup>7</sup>Things went on in this manner for a long time. At last came a very wet summer, and everything went wrong in the country round. The hay had hardly been got in, when the hay-stacks were floated bodily down to the sea by an inundation; the vines were cut to pieces with the hail; the corn was all killed by a

for a long time." We see that this paragraph starts with a few transitional sentences, or sentences which bridge over the gap that otherwise would be left between the general description and the description of the things that actually happen in the story.

And just here we find a very important principle in all composition. If a man is going across the country he must pass along the road, over the bridge, step by step, until he gets to his destination. cannot fly or wish himself in a certain place and look around and find that he is there, as people do in the stories of the Arabian Nights. But many seem to suppose that a writer can flit about at will, crossing the ocean in a jiffy and back again, stopping at this house, then at that, and returning a moment later to the first. Such an idea is entirely wrong. mind cannot pass from one thought to another without taking every step between. If the writer tries to jump across any chasm he may be sure that the reader following in his rear will stop and become lost. Writing is really building a road for the reader to travel on from place to place, and from thought to thought. Every ravine must be bridged over, and it is impossible to be in two places at the same time.

So we may state another rule:—

Rule.—Thoughts, expressed in sentences and paragraphs, must follow each other in a chain. If one

black blight; only in the Treasure Valley, as usual, all was safe. As it had rain when there was rain nowhere else, so it had sun when there was sun nowhere else. Everybody came to buy corn at the farm, and went away pouring maledictions on the Black Brothers. They asked what they liked, and got it, except from the poor people, who could only beg, and several of whom were starved at their very door, without the slightest regard or notice.

link of the chain is broken or missing, the chain is worthless.

If we will read this story over carefully, we shall see how each sentence is linked to the preceding and to the following, and each paragraph is in some way connected with the one before and the one after. Indeed, each chapter is nicely connected with the adjoining chapters. Ruskin was a wonderful master in making his thought chain and word chain perfect and equally strong at every point. The student should remember that a chain can be no stronger than its weakest link, and a work of literary art is no better than its worst sentence or paragraph.

The fourth paragraph begins with a sentence that helps to carry the reader safely along into the story; and we also see that in a larger sense the whole paragraph is transitional, describing as it does the condition of the weather. In most cases the condition of the weather would be a very unimportant point indeed, but when "Southwest Wind, Esq.," is about to be introduced, it becomes extremely important. The whole story is the direct result of the condition of the weather, and so we have a paragraph devoted wholly to describing it in a general way during a certain season.

It is easy to pass from talking of the weather of a whole season to the weather of a particular day. So in the fifth paragraph<sup>8</sup> we have a description of

<sup>8</sup> It was drawing toward winter and very cold weather, when one day the two elder brothers had gone out, with their usual warning to little Gluck, who was left to mind the roast, that he was to let nobody in and give nothing out. Gluck sat down quite close to the fire, for it was raining very hard, and the kitchen walls were by no means dry or comfortable looking. He turned and turned, and the roast got nice and brown. "What

the weather of one particular day, and we learn what Gluck was doing. He was turning the spit on which the mutton was roasting; and what more natural than that he should think how nice it would be if his brothers would only invite a guest! That natural, easy thought prepares the way for the knock at the door. We are led along easily, step by step.

a pity," thought Gluck, "my brothers never ask anybody to dinner. I'm sure, when they've got such a nice piece of mutton as this, and nobody else has got so much as a piece of dry bread, it would do their hearts good to have somebody to eat it with them."

Just as he spoke there came a double knock at the house-door, yet heavy and dull, as though the knocker had been tied up—more like a puff than a knock.

"It must be the wind," said Gluek; "nobody else would venture to knock double knocks at our door."

No; it wasn't the wind; there it came again very hard, and, what was particularly astounding, the knocker seemed to be in a hurry, and not to be in the least afraid of the consequences. Gluck went to the window, opened it, and put his head out to see who it was.

It was the most extraodinary-looking little gentleman he had ever seen in his life. He had a very large nose, slightly brass-colored; his eheeks were very round and very red, and might have warranted a supposition that he had been blowing a refraetory fire for the last eight-and-forty hours; his eyes twinkled merrily through long silky eyelashes, his mustaehes eurled twice round like a cork-serew on each side of his mouth, and his hair, of a curious mixed pepper-and-salt color, descended far over his shoulders. He was about four feet six in height, and wore a conical pointed eap of nearly the same altitude, decorated with a black feather some three feet long. His doublet was prolonged behind into something resembling a violent exaggeration of what is now termed a "swallow-tail," but was much obscured by the swelling folds of an enormous black, glossy-looking cloak, which must have been very much too long in calm weather, as the wind, whistling round the old house, earried it clear out from the wearer's shoulders to about four times his own length.

## IV.

And now we may stop to think that a great many little things could be said which Ruskin has not said. He might have told us all about the house. Was it brick or wood? What shape was it? What color was it painted? Did it have vines running over it? How many rooms were there in it?

If every possible thing were said about every subject that we come to, we should never get to the end of our story. We must choose out of thousands of possible things the right things to say. How shall we choose?

Let us see how Ruskin manages this difficulty. Perhaps to him it is no difficulty at all.

We have already said that a composition is like a road which the writer builds for the reader to pass along in going from one thought to another. We have seen that the writer must have an interesting subject. Let us suppose the points of interest are mountains with snow-capped peaks. They are grand and beautiful. We set out to visit them. The writer is to build a road that will lead to them and back again, or else on to some other good stopping point. After this road has been built, any reader may travel it and it will last for many years, while hundreds of thousands of people may go over it.

Building a road is a serious matter, and so is writing a really worthy composition. The writer, like the road-builder, must have the point to which he is going fixed clearly in his mind, and then he must build his road so as to get to the point in the best possible way.

The writer must keep the point at which he is aiming always in his mind. Everything that helps him straight on toward that point is useful in his writing; everything that does not help him on, but leads off to one side, hinders and harms his writing. The exact description of the house would not have helped Ruskin on with his story a single step. He described the Treasure Valley and the Golden River, the black brothers and little Gluck, and then the weather, because they led him along, and his story could not have been understood without them. By leaving out all the matters which did not help him on, he had plenty of space to describe fully the few things that would help him on.

The ideas that we have just been discussing are known in rhetoric (see Professor A. S. Hill's Principles of Rhetoric, Barrett Wendell's English Composition, and Arlo Bates's On Writing English) as Mass, Unity and Coherence. Unity means that we must keep our eye on the point toward which we are going and never wander off on any bye roads or sidetracks, or stop or dally by the way. Coherence means that we must take one step at a time and bridge every ravine we come to. Mass means that we must make each paragraph a heap of all the required details about the topic in hand, and we must make these successive heaps so proportioned to each other that the reader will have to spend on them just the exact amount of time necessary for him to get the idea fully into his mind, with its proper proportion in the story.

V.

The first thing that really happens in the story proper is the knock at the door. At this point the

style changes. Instead of long and formal paragraphs, in which details are heaped up, and which begin with an introductory sentence and end with a summary, we have short paragraphs and a great deal of dialogue. Nearly every little speech forms a paragraph by itself.

In a story dialogue furnishes the easiest means for making short, easy paragraphs. These are necessary, because the reader soon gets tired, and short paragraphs and sentences are like short, easy steps in walking. In an essay, where there can be no dialogue, we ought to have some short paragraphs just the same and some short sentences, to make a change and to give relief.

Inexperienced writers do not appreciate the fact that what is written is entirely for the service of the reader. So the good writer must think a great deal more about the reader than about himself. What will be easy for the reader, what will help the reader over a difficult place, must receive the constant thought of the careful writer.

The reader soon tires of long paragraphs. He will tire, also, of short paragraphs or short sentences. He must have constant change.

So Ruskin introduces three short paragraphs; but immediately he has a long paragraph describing the strange visitor.

We see here, also, an excellent example of another method of making it easy for the reader to follow the line of thought. One may spend a day in telling about something another person has never seen, but if one says the unknown thing is like something the other person knows quite well, the idea is soon clear. So in our writing we are constantly

comparing the thing we are trying to tell about with something every one is familiar with. These comparisons are named "figures of speech." But the names are not of nearly so much importance as the things themselves.

We may compare one thing to another simply by saying it is "like" that thing. Such a comparison is called a *simile*. In the paragraph beginning "To do the little gentleman justice, he was wet," we have several similes, and excellent ones, too.

A little farther on Gluck "saw the beautiful fire rustling and roaring, and throwing long bright tongues up the chimney, as if it were licking its chops at the savory smell of the leg of mutton." Of course a fire does not have "tongues," but the flame going up the chimney looked like tongues, and so Ruskin speaks of them as if they really were tongues. And then he goes on to speak of the fire "licking its chops." This is an implied comparison, and we call it a *metaphor*.

Sometimes an object that has no life is compared to a person, and we speak of the sun, for example, as "he" and the moon as "she." In the first paragraph of this story, already quoted, we read, "when the sun had set to everything else... his beams still shone." This metaphor, or implied comparison to a person, is called *personification*.

In this same paragraph we have the statement, "all the country round was burnt up." Of course, the "country" was not burnt up, but the things that

<sup>&</sup>lt;sup>9</sup>To do the little gentleman justice, he was wet. His feather hung down between his legs like a beaten puppy's tail, dripping like an umbrella; and from the ends of his mustaches the water was running into his waistcoat-pockets and out again like a mill-stream.

grew in the country. This is a short and easy way of speaking—putting a part for a whole, or something nearly related to a thing for the thing itself. We call this figure of speech *metonomy*. The most familiar illustration of metonomy is found in the sentence, "The kettle boils." Of course, it is not the kettle, but the water in the kettle that really boils; but it is shorter and easier to say "the kettle" does the boiling.

It is always easier to understand what we can see and hear. So we must constantly compare what is vague and general with what can be seen and heard, or otherwise perceived by the senses. We have a splendid illustration of this in the very texture of our story. Of course, wind cannot be seen. It can be heard and felt; but we do not know much about it. Ruskin saw how much more interesting it would be if it were compared to a person. introduces to us "Southwest Wind, Esq." This gentleman, we all know, did not and could not exist. He is not even so real as the king of the Golden River. We can imagine that the king might possibly have lived; but this old gentleman, "Wind," was after all only wind and nothing more. Yet how interesting the story becomes when the author introduces this "Wind" as a person and describes him fully, and gives his entire conversation with Gluck. The whole story is a sort of personification, a metaphor.

VI.

The conversation between Gluck and the Wind, and the results of it, occupy several pages. All that

<sup>&</sup>lt;sup>10</sup> A metonomy in which we have a part for a whole is usually called *syncodoche*.

we really learn is that a terrible southwest rain-storm and wind ruined the Treasure Valley, which was thereafter left dry and barren so that the three brothers had to go away from it. Most persons would have said that in a few words and have passed on. Why did Ruskin pause?

His real reason for pausing was, first, that the story he made up about the wind was very interesting, and he knew his reader would like to read every word of it. Of course, when he had the reader so much interested that every word would be read, a great literary artist like Ruskin was going to make the most of his opportunity. He wanted to force the reader to see clearly just what kind of boy Gluck was and just what kind of men his two brothers were. This was very important, because the whole meaning of the story turns on this difference. If Ruskin had gone on describing the difference as he did in the second and third paragraphs, the reader would soon have tired, and still he would not have seen as with his own eyes the very men themselves. long detailed description of conversation seems to have raised a curtain and given us a glimpse of these brothers as they lived and acted.

The truth is, it is far more effective to let the reader see for himself than to attempt to make a long explanation. Explanations are to be avoided whenever possible in all kinds of writings. The reader likes to think and judge for himself. Of course we must not expect him to think and judge things which he has no means of judging, or which are too difficult. But we shall never interest him unless we leave something for him to do that he will like to do.

The "reader" is a very particular person. does not like to have people talk to him as if he were an absolute ignoramus; and he does not like to have long explanations of things he knows very well already. So the skilful writer should study the reader and come to know what he knows and what he does not know. He must compare the things of which the reader has no knowledge with the things of which he does have knowledge; he must avoid explaining what is quite familiar, and he must give side glimpses which leave something for the reader to guess, to think out for himself, so that when he has finished reading he will feel that he is a pretty clever fellow. A reader likes pictures, not reasons or explanations; and the great secret of success in writing even the simplest composition, is to present a series of pictures which will suggest the reasons and explanations, yet leave them for the reader to think out for himself. This story of Ruskin's is a moral essay on how much better it is to be a good boy like Gluck than a wicked man like Schwartz or Hans; but who would read a moral essay on such a threadbare subject? and who does not delight in the series of pictures Ruskin gives us that we may think out this moral essay for ourselves!

# VII.

Now let us consider some of the other means by which Ruskin manages to make this story interesting.

We first notice the spice of humor.

Humor is a sign that one knows what he is talking about. A person not fully master of himself is usually afraid to say anything light. So he enforces

his ideas with deadly seriousness, and that seriousness makes people suspicious.

Humor is a sort of art, and can be cultivated even in children. It is really the art of taking facts easily and lightly—not too easily or too lightly, but just enough to be graceful and winning.

"Southwest Wind, Esq.," is a somewhat humorous character in himself, and his conversation with Gluck is full of simple humor. Humor is attained in this case, as in most others, by a slight exaggeration or incongruity. Note that the little fellow's cap is so high it has to be accommodated up the chimney. He sits down by the fire and goes on "drip, drip, dripping among the cinders" till the fire looked "very black and uncomfortable." "Never was such a cloak; every fold in it ran like a gutter." Here we find our little exaggeration and incongruity attained by three different methods; first, by repetition of the word "drip;" second, by referring to the fire as looking "uncomfortable" (a sort of personification that is just incongruous enough to be suggestive); and third, by simple exaggeration, in saving that every fold ran "like a gutter." It wasn't really quite so bad as that, but the comparison helps us to understand the true state of the case—or rather, the humorous phase of it.

A little farther along the old gentleman exclaims, "Dear me, I'm very sorry to hear that." The words, "dear me" are just a little too familiar and light for the situation, and so produce a humorous effect.

We might go on picking out the little humors of the scene with the Southwest Wind, but we will leave that for the student to do as an exercise. Let us turn over to Chapter II, to the description of the little king who comes out of the gold melting pot.

Gluck wishes the Golden River would really turn to gold, and exclaims, "What a nice thing it would be." A mysterious voice replies, "No, it wouldn't, Gluck!" "Bless me, what's that?" exclaimed Gluck. And when the voice comes again, saying, "Not at all, my boy," and Gluck exclaims, "Bless me, what is that?" we begin to realize how even a little exaggerated and incongruous emphasis upon words will produce a lightening and humorous effect.

A little farther on the paragraph describing the little king as he comes out of the pot is full of that slight exaggeration which makes reading so easy and so delightful.

The ending of this chapter forms a splendid example of how humor may save seriousness from being tiresome. After the serious final speech of the king, telling Gluck how the Golden River may really be turned into gold, Ruskin describes the exit of the king in the most beautiful of serious language: "His figure became red, white, transparent, dazzling—a blaze of intense light—rose, trembled, and disappeared. The king of the Golden River had evaporated.

<sup>&</sup>lt;sup>11</sup> By a violent effort, Gluck recovered the use of his limbs, took hold of the crucible, and sloped it so as to pour out the gold. But instead of a liquid stream, there came out, first, a pair of pretty little yellow legs, then some coat-tails, then a pair of arms stuck akimbo, and, finally, the well-known head of his friend the mug; all which articles, uniting as they rolled out, stood up energetically on the floor, in the shape of a little golden dwarf about a foot and a half high.

"'Oh!' cried poor Gluck, running to look up the chimney after him; 'oh, dear, dear, dear me! my

mug! my mug! my mug!" "

The descent from the loftily beautiful to the humorous every-day level begins in the word "evaporated," for that is a somewhat incongruous, though in this case perfectly natural, word in connection with the disappearance of the king. But Gluck's three "dears" and his three exclamations of "my mug!" contain a simple kind of humor that serves the admirable purpose of leaving us in an easy frame of mind as we finish the chapter and rest a moment before beginning the next.

Humor is in reality nothing more than lightness of touch. It may and must be cultivated, just as a piano player cultivates lightness of touch.

### VIII.

First we must cultivate humor, and when we know how to be interesting, though commonplace, we may turn our attention to the art of being lofty. It is a very difficult art to learn. Most young people when they try to be lofty fall into the vice of fine writing, which ruins entire compositions.

The secret of successful loftiness vs. unsuccessful lies in saying no more than the facts warrant, and making every word exactly represent a fact. Fine writing is an attempt at loftiness in which few if any of the words are true or accurate, they are simply vague and glittering.

In the paragraphs<sup>12</sup> beginning "It was, indeed,

<sup>12</sup> It was, indeed, a morning that might have made any one happy, even with no Golden River to seek for. Level lines of dewy mist lay stretched along the valley, out of which rose the

a morning that might have made anyone happy," we have one of the finest possible examples of true The first impression we receive on reading loftiness. it over is that of splendid and beautiful music—a vague feeling of grandeur. Many of us stop with that vague impression, and suppose that our own "glittering generalities" will produce the same impression. The truth is, however, that when we are in that mood the slightest inaccuracy grates on us, we know not just how or why, and spoils the effect. The perfect effect is attained by making the description perfectly true, as well as grand and sonorous in its wording. A careful study of the passage will show that Ruskin has done nothing more than arrange the actual facts in an artistic way.

massy mountains,—their lower cliffs in pale gray shadow, hardly distinguishable from the floating vapor, but gradually ascending till they caught the sunlight, which ran in sharp touches of ruddy color along the angular crags, and pierced, in long level rays, through their fringes of spear-like pine. Far above shot up red splintered masses of castellated rock, jagged and shivered into myriads of fantastic forms, with here and there a streak of sunlit snow, traced down their chasms like a line of forked lightning; and, far beyond and far above all these, fainter than the morning cloud, but purer and changeless, slept, in the blue sky, the utmost peaks of the eternal snow.

The Golden River, which sprang from one of the lower and snowless elevations, was now nearly in shadow; all but the uppermost jets of spray, which rose like slow smoke above the undulating line of the cataract, and floated away in feeble

wreaths upon the morning wind.

On this object and on this alone, Hans's eyes and thoughts were fixed; forgetting the distance he had to traverse, he set off at an imprudent rate of walking, which greatly exhausted him before he had scaled the first range of the green and low hills. He was, moreover, surprised, on surmounting them, to find that a large glacier, of whose existence, notwithstanding his previous knowledge of the mountains, he had been absolutely ignorant, lay between him and the source of the Golden River. He

Let us see what this artistic way is.

In the first sentence he states in a word what he is about to do, namely, describe the beauties of the morning. Beginning in this commonplace and natural way, he rises gradually through sentence after sentence until he ends the paragraph with the words, "the eternal snows."

Effectiveness is always to be attained by arranging our thoughts so that they rise evenly and naturally. This arrangement is called *climax*, and its opposite is called *anti-climax*. Anti-climax is the vice of inexperienced writers. The most important thought is put first and then the less important. By reversing the arrangement and putting the least important first and reserving the more important for the end, and rising by steady steps, we

entered on it with the boldness of a practiced mountaineer; yet he thought he had never traversed so strange or so dangerous a glacier in his life. The ice was excessively slippery, and out of all its chasms came wild sounds of gushing water; not monotonous or low, but changeful and loud, rising occasionally into drifting passages of wild-melody, then breaking off into short, melancholy tones, or sudden shrieks, resembling those of human voices in distress or pain. The ice was broken into thousands of confused shapes, but none, Hans thought, like the ordinary forms of splintered ice. There seemed a curious expression about all their outlines—a perpetual resemblance to living features. distorted and scornful. Myriads of deceitful shadows and lurid lights played and floated about and through the pale blue pin-:: acles, dazzling and confusing the sight of the traveler; while his ears grew dull and his head giddy with the constant gush and roar of the concealed waters. These painful circumstances increased upon him as he advanced; the ice crashed and yawned into fresh chasms at his feet, tottering spires nodded around him and fell thundering across his path; and though he had repeatedly faced these dangers on the most terrific glaciers, and in the wildest weather, it was with a new and oppressive feeling of panic terror that he leaped the last chasm, and flung himself, exhausted and shuddering, on the firm turf of the mountain.

cannot fail to produce a strong impression on the mind of the reader for whom we are writing.

In this passage Ruskin uses a figure of speech called *alliteration*. He has selected words which are musical and lofty in sound, and on examination it will be found that the same letters or sounds are repeated in several succeeding words, as l in "level lines of dewy mist lay stretched along the valley," m in "massy mountains," f in "fantastic forms," and also in "far above and far beyond all these, fainter than the morning cloud," etc.

It is to be noted that a single paragraph of this loftiness is all that the mind can endure. It tires us very quickly. But having reached the top of the mountains we seem to pause to look at the Golden River, and the description goes on at the lofty height to which we have attained. Anything absurd or commonplace introduced at this point would bring us back to earth as if we were to fall a thousand feet off a sheer precipice. But Ruskin gradually changes the subject to the personal hardships of Hans, and we seem to slide easily down from our lofty peak.

One other illustration of this serious kind of writing may be found in the concluding paragraph<sup>13</sup>

stood at the brink of the chasm through which it ran. Its waves were filled with the red glory of the sunset; they shook their crests like tongues of fire, and flashes of bloody light gleamed along their foam. Their sound came mightier and mightier on his senses; his brain grew giddy with the prolonged thunder. Shuddering, he drew the flask from his girdle and hurled it into the centre of the torrent. As he did so, an icy chill shot through his limbs; he staggered, shrieked, and fell. The waters closed over his cry. And the moaning of the river rose wildly into the night as it gushed over

of the chapter. The end of a man's life is a very serious moment, and Ruskin does full justice to the end of the life of Hans. But Ruskin attains his effect partly by refraining from saying what happened. In a picture, the turning away of a face gives us at times an impression of beauty far above that which a full view of the face could do. Here Ruskin describes every smallest item until he reaches the very end. Then he says simply, "As he did so, an icy chill shot through his limbs; he staggered, shrieked, and fell. The waters closed over his cry. And the moaning of the river rose wildly into the night as it gushed over

#### THE BLACK STONE."

Thackeray has a very similar passage in *Vanity Fair* when he describes the death of George Osborn on the field of Waterloo. He leads carefully up to the end, just as Ruskin has done here, and then he says simply, "No more firing was heard at Brussels—the pursuit rolled miles away. Darkness came down on the field and city; and Amelia was praying for George, who was lying on his face dead, with a bullet through his heart."

## IX.

So far we have been devoting our attention to learning to think. We have seen, also, how learning to think brings us some of the most important principles of rhetoric.

We may now turn briefly to the purely technical side of Ruskin's story, his selection of words and his construction of sentences.

First, as to his choice of words: We feel as we

read that he chose exactly the right word to fit into the place where each word stands. There is not a single word that grates on the ear, nor one that seems to be vague or not to mean just what was intended.

Rhetoricians give many rules for the choice of words. We must not use "improprieties," "barbarisms" or "localisms." But how shall we know that a word is used in a sense that is "present," "national," and "reputable?" Clearly we must be familiar with the character of a word before we can know that it is not fit to use, and this is a requirement so difficult to attain that the list of "don'ts" fails to help us much.

As we read Ruskin we *feel* that every word he uses is the best. If we do not feel that, we may take it for granted that our feelings are not safe guides. It is only by the reading of such writings as this that our "feelings" for words can be educated.

Taking it for granted that we have reached the point at which we can honestly say that Ruskin uses the best word at all times, at least in this story, the following rule may help us:

Rule.—Never allow a word to stand which seems to grate on the ear, or to have a meaning not quite that desired, or to sound vulgar or undignified, or to be bookish and unnatural.

This is a hard rule to follow. We may write a word which does not sound just right, but we cannot for the life of us discover a word that will take its place. So we let the word stand, and say to ourselves that we are sorry, but that we cannot help it.

<sup>14</sup> See A. S. Hill's Foundations of Rhetoric.

Unless we continue the struggle we will never become expert in the use of the language. Great authors have struggled for days to find a needed word. Trollope once said that he had been searching for a week for some word that seemed to escape him, but one day as he was riding over a rough road in a stage coach he hit his head severely against the top of the coach on some sudden jolt, and the word popped into his head. Certainly after such an experience he deserved to find it. But we must all make the same effort if we would succeed.

Often it is necessary to recast a whole paragraph or rewrite an entire sentence in order to avoid the need for some word we cannot discover, or to be able to onit a word we cannot approve. Indeed, this is always the best way.

Many inexperienced writers find it hard to recast whole paragraphs or entire sentences. When a suitable form has been found, that seems to be the only way in which a given thought can be expressed. But we should remember that many thoughts may safely be sacrificed, even if they appear very dear to us. If a given passage does not sound just right, and no easy way to amend it appears, it is always best to cut it out and write another in its place. After a few trials we are likely to find a method of expression which will not be doubtful.

One of the first difficulties that the student meets on trying to improve his style is a self-consciousness that makes him doubt the propriety of almost every word he uses. Often such a student will try to be especially fine and so use words which are bookish, large, and vague. If one suspects a tendency of that kind it is always desirable that this

test should be applied: Read the passage to a friend, or, better still, introduce it casually into a conversation, and see if it sounds natural. It is not at all necessary that your friend should tell you what he or she thinks of the passage in question. You yourself will *feel* that it is unnatural as you read. If you think the passage "masterly" it will always be safe to cut it out, since "masterly" will be the excuse you will make to yourself for the unnatural tone it seems to have. The correct feeling is that a passage is *natural* and *easy*, and such that the *thought* attracts more attention than the words.

The only method by which a true sense of words can be cultivated is by the constant reading and study of such masters as Ruskin. It will take some years to develop a correct sense; but it is doubtful if the sense can ever be developed without such reading and study. The absence of it, and the tendency to confine children's school compositions to essays they write themselves, goes far to account for the little progress they make during the years of school life. Practice is a most valuable thing; but practice without a superior model often confirms the pupil in bad habits, which later can never be eradicated. The only true method is to make school compositions imitations of superior models suitable to the thinking powers of the pupil.

Χ.

Even the most casual study of Ruskin's story, The King of the Golden River, will reveal the fact that the sentences are somewhat complicated in structure; and we also see that nearly all of the musical effect

and the emphasis depends on the order in which the clauses and phrases are arranged.

The very first chapter begins with a slightly complicated sentence: "In a secluded and mountainous part of Styria there was, in old time, a valley of the most surprising and luxuriant fertility." This arrangement throws the adverbial clause to the beginning and the subject to the end, just reversing the natural order. The effect is to give a lofty dignity to the opening, and to tell us just where the scene is laid before anything else is said. It would be illogical to say a valley was fertile when we did not even know there was a valley.

The other chapters, however, begin with some simple sentences, such as "Southwest Wind, Esq., was as good as his word;" "The king of the Golden River had hardly made his extraordinary exit before Hans and Schwartz came roaring into the house, very savagely drunk;" "Poor little Gluck waited very anxiously alone in the house for Hans's return;" and "When Gluck found that Schwartz did not come back, he was very sorry, and did not know what to do." It is very remarkable that all the chapters begin so simply. Yet this is, as a rule, the best way to begin at all times. We should begin simply and then arrange our subsequent sentences so as to preserve the musical rhythm of the words, and to distribute the emphasis to the best advantage

Let us first consider emphasis. The emphatic positions are the beginning and the end, and next to these, the positions just before commas or semicolons. A word out of its natural order is usually emphatic. Thus if we place the subject of a sentence at the end, we make it emphatic; and if an adverbial

phrase or clause is placed at the beginning, before the subject, that is made emphatic.

One of the best illustrations of the power of emphasis gained by transposition is the paragraph already quoted,\* which begins so very simply, "It was, indeed, a morning that might have made any one happy," and ends, "but purer far and changeless, slept, in the blue sky, the utmost peaks of the eternal snow." The author wished to emphasize "peaks of the eternal snow" to the utmost of his power; so he reverses the natural position of nearly every word in this sentence. The subject follows the verb; the semi-predicate adjectives "purer" and "changeless" precede the verb; and the adverbial phrase, "in the blue sky," though in its natural position, is unnaturally thrust in between the verb and its subject. reality, we have emphasis upon emphasis in this whole paragraph, as we rise in the grand climax, and the strongest emphasis of all is reserved for the end.

A great deal is to be accomplished by sentence structure, or the mere arrangement of words in successive sentences. Let us examine the sentences in the first paragraph<sup>15</sup> of the fourth chapter. All the

<sup>\*</sup>Foot note No. 11, p. 26.

<sup>15</sup> Poor little Gluck waited very anxiously alone in the house for Hans's return. Finding he did not eome back, he was terribly frightened, and went and told Schwartz in the prison all that had happened. Then Schwartz was very much pleased, and said that Hans must certainly have been turned into a black stone, and he should have all the gold to himself. But Gluck was very sorry and cried all night. When he got up in the morning there was no bread in the house, nor any money; so Gluck went and hired himself to another goldsmith, and he worked so hard, and so neatly, and so long every day, that he soon got money enough together to pay his brother's fine, and he went and gave it all to Schwartz, and Schwartz got out of prison. Then Schwartz was quite pleased, and said he should

sentences are very simple; but we notice that the word "and" is used with astonishing frequency. The first sentence is short and simple, the second combines two sentences united by "and," while the third combines three, and the fifth is full of "ands," being very long indeed. The fourth sentence seems to be short; but we observe that it begins with "but," which might have been preceded by a semi-colon and so have formed part of the third sentence. The two final sentences are shorter, but one begins with "then," a sort of connective adverb, and the other with "but."

The effect of this peculiar sentence arrangement is to suggest monotonous work, delay and dragging effort. The events included in this paragraph cover some days or weeks. To make the reader *feel* this monotonous passage of time, the sentence structure is made monotonous, and the mere reading of the words produces the effect desired.

How different was the sentence arrangement in the lofty description of nature! As the treatment of various subjects moves along, the arrangement of words must harmonize with the feeling which the description of the events should produce. Thus the mere order of the words helps us to express our ideas in addition to the meanings of the words themselves. 16

have some of the gold of the river. But Gluck only begged he would go and see what had become of Hans.

<sup>†</sup>Foot note No. 11, p. 26.

paragraph of Guy de Maupassant's story of *The String*. The awkward and lumbering movements of the peasants seem to have been imitated in the arrangement and choice of words:

<sup>&</sup>quot;By every road around Goderville the countrymen with

Another example of the peculiar effect of sentence arrangement is to be found in the final paragraph of this chapter. Every sentence begins with "and." It is not usual for a sentence to begin with such a word as "and," and many rhetoricians condemn the practice. Certainly it is not a method to be used often. But in this case we see how strange an effect may be produced. The repetition of the word "and" at the beginning of every sentence gives us the impression of nails driven in a coffin, and with each new sentence we shudder involuntarily as if saying to ourselves, "One more nail!" The climax ends with the lofty wording of the final sentence and the capital letters— "And the moaning of the river rose wildly into the night, as it gushed over THE

their wives were eoming toward the town, for it was market-day. The men plodded on, their bodies lurching forward at every movement of their long, twisted limbs, which were deformed by hard work,—by holding the plough, which throws up the left shoulder and twists the figure; by mowing grain, which forces out the knees in the effort to stand quiet steady; in short, by all the tedious and painful toil of the fields."

<sup>17</sup> And a sudden horror eame over Schwartz, he knew not why; but the thirst for gold prevailed over his fear, and he rushed on. And the bank of black cloud rose to the zenith, and out of it came bursts of spiry lightning, and waves of darkness seemed to heave and float between their flashes, over the whole heavens. And the sky where the sun was setting was all level, and like a lake of blood; and a strong wind eame out of that sky, tearing its erimson clouds into fragments, and scattering them far into the darkness. And when Sehwartz stood by the brink of the Golden River, its waves were black like thunder-elouds. but their foam was like fire; and the roar of the waters below and the thunder above met, as he east the flask into the stream. And, as he did so, the lightning glared in his eyes, and the earth gave way beneath him, and the waters closed over his cry. the moaning of the river rose wildly into the night, as it gushed over

TWO BLACK STONES." Besides, this paragraph is an excellent illustration of the way in which the sounds of words may seem to suggest all that the words themselves imply. They sound deep and horrible as they roll out from the mouth of one reading this passage aloud.

It will be observed that the peculiar kinds of sentence structure described above would lose their effect if they were not confined to a paragraph or two. An entire composition written in such a style would be tiresome indeed. The beautiful effect of this story is due to the wonderful blending of the many different kinds of sentence structure, offering all the variety of a sonata or an opera in music.

As a model of style for common and universal use, a simple, natural, easy, adaptable style, let us study the final chapter<sup>18</sup> in this story.

18When Gluck found that Schwartz did not come back, he was very sorry, and did not know what to do. He had no money, and was obliged to go and hire himself again to the gold-smith, who worked him very hard, and gave him very little money. So, after a month or two, Gluck grew tired, and made up his mind to go and try his fortune with the Golden River. "The little king looked very kind," thought he. "I don't think he will turn me into a black stone." So he went to the priest, and the priest gave him some holy water as soon as he asked for it. Then Gluck took some bread in his basket, and the bottle of water, and set off very early for the mountains.

If the glacier had occasioned a great deal of fatigue to his brothers, it was twenty times worse for him, who was neither so strong or so practiced on the mountains. He had several very bad falls, lost his basket and bread, and was very much frightened at the strange noises under the ice. He lay a long time to rest on the grass, after he had got over, and began to climb the hill just in the hottest part of the day. When he had climbed for an hour, he got dreadfully thirsty, and was going to drink like his brothers, when he saw an old man coming down the path above him, looking very feeble and leaning on a staff. "My son," said the old man, "I am faint with thirst; give me some of that

We may observe first the variety. A few sentences of dialogue are scattered here and there to give life to the narrative. Some sentences are short, some long. We see, too; there are no wasted words. The story-teller has reached a point where the reader wishes to know the conclusion, and he must pass on without any elaborate descriptions. All that has water." Then Gluek looked at him, and when he saw that he was pale and weary, he gave him the water; "Only pray don't drink it all," said Gluck. But the old man drank a great deal, and gave him back the bottle two thirds empty. Then he bade him good speed, and Gluck went on again merrily. path became easier to his feet, and two or three blades of grass appeared upon it, and some grasshoppers began singing on the bank beside it; and Gluck thought he had never heard such merry singing.

Then he went on for another hour, and the thirst increased on him so that he thought he should be forced to drink. But, as he raised the flask, he saw a little child lying panting by the roadside and it cried out piteously for water. Then Gluek struggled with himself and determined to bear the thirst a little longer; and he put the bottle to the child's lips, and it drank it all but a few drops. Then it smiled on him and got up, and ran down the hill; and Gluck looked after it, till it became as small as a little star, and then turned, and began climbing again. And then there were all kinds of sweet flowers growing on the rocks, bright green moss, with pale pink starry flowers, and softbelled gentians, more blue than the sky at its deepest, and pure white transparent lilies. And crimson and purple butterflies darted hither and thither, and the sky sent down such pure light

that Gluck had never felt so happy in his life.

Yet, when he had elimbed for another hour, his thirst became intolerable again; and when he looked at his bottle, he saw that there were only five or six drops left in it, and he could not venture to drink. And as he was hanging the flask to his belt again, he saw a little dog lying on the rocks, gasping for breath,—just as Hans had seen it on the day of his ascent. And Gluck stopped and looked at it, and then at the Golden River, not five hundred yards above him; and he thought of the dwarf's words, "that no one could succeed except in his first attempt;" and he tried to pass the dog, but it whined piteously, and Gluck stopped again. "Poor beastie," said Gluck, "it'll be dead when I come down again, if I don't help it." Then he looked closer and

been described in earlier chapters can easily be imagined by the reader in this. So this chapter is largely narrative.

Narrative, though so simple and so universal, is harder to master than more difficult sorts of style. It must come largely by instinct and habit. But this chapter is one of the best to imitate.

closer at it, and its eye turned on him so mournfully that he could not stand it. "Confound the King and his gold, too," said Gluck; and he opened the flask, and poured all the water into the dog's mouth.

The dog sprang up and stood on its hind legs. Its tail disappeared, its ears became long, longer, silky, golden; its nose became very red, its eyes became very twinkling; in three seconds the dog was gone, and before Gluck stood his old acquaintance, the King of the Golden River.

"Thank you." said the monarch; "but don't be frightened, it's all right;" for Gluck showed manifest symptoms of consternation at this unlooked-for reply to his last observation. "Why didn't you come before," continued the dwarf, "instead of sending me those rascally brothers of yours, for me to have the trouble of turning into stones? Very hard stones they make, too."

"Oh dear me!" said Gluck, "have you really been so cruel?" "Cruel?" said the dwarf; "they poured unholy water into my stream; do you suppose I am going to allow that?"

"Why," said Gluck, "I am sure, sir.—your Majesty, I mean,

—they got the water out of the church font."

"Very probably," replied the dwarf; "but," and his countenance grew stern as he spoke, "the water which has been refused to the cry of the weary and dying is unholy, though it had been blessed by every saint in heaven; and the water which is found in the vessel of mercy is holy, though it had been defiled with corpses."

So saying, the dwarf stooped and plucked a lily that grew at his feet. On its white leaves hung three drops of clear dew, and the dwarf shook them into the flask which Gluck held in his hand. "Cast these into the river," he said, "and descend on the other side of the mountains into the Treasure Valley. And so good speed."

As he spoke, the figure of the dwarf became indistinct. The playing colors of his robe formed themselves into a prismatic mist of dewy light; he stood for an instant veiled with them as

A number of ordinary, conversational words may be found in this chapter which may seem strange for so pure a writer. Gluck got "dreadfully thirsty;" he said, "Confound the King and his gold, too;" and so on.

with the belt of a broad rainbow. The colors grew faint, the mist rose into the air; the monarch had evaporated.

And Gluck climbed to the brink of the Golden River, and its waves were as clear as crystal, and as brilliant as the sun. And when he cast the three drops of dew into the stream, there opened where they fell a small circular whirlpool, into which the waters descended with a musical noise.

Gluck stood watching it for some time, very much disappointed, because not only the river was not turned into gold, but its waters seemed much diminished in quantity. Yet he obeyed his friend the dwarf, and descended the other side of the mountains, toward the Treasure Valley; and, as he went, he thought he heard the noise of water working its way under the ground. And when he came in sight of the Treasure Valley, behold, a river, like the Golden River, was springing from a new cleft of the rocks above it, and was flowing in innumerable streams among the dry heaps of red sand.

And as Gluck gazed, fresh grass sprang beside the new streams, and creeping plants grew and climbed among the moistening soil. Young flowers opened suddenly along the river sides, as stars leaped out when twilight is deepening, and thickets of myrtle, and tendrils of vine, cast lengthening shadows over the valley as they grew. And thus the Treasure Valley became a garden again, and the inheritance, which had been lost by cruelty, was regained by love.

And Gluek went and dwelt in the valley, and the poor were never driven from his door, so that his barns became full of corn, and his house of treasure. And, for him, the river had, according to the dwarf's promise, become a River of Gold.

And to this day the inhabitants of the valley point out the place where the three drops of holy dew were cast into the stream, and trace the course of the Golden River under the ground, until it emerges in the Treasure Valley. And at the top of the cataract of the Golden River are still to be seen two black stones, round which the waters howl mournfully every day at sunset, and these stones are still called, by the people of the valley,

The fact is, almost any word may be employed if it is employed rightly. This passage is simple, and simple, conversational words may be used without loss of dignity. Dignity is not in words, and no words are in themselves vulgar. Dignity, or the want of it, and vulgarity and the want of that, too, are in the character of the writer. The best word in the world may be used vulgarly or in an undignified way, and, as we have already said, common words also have their place at times in the best writing, especially in quotations, which are privileged to a certain extent.

### EXERCISES.

- of the Golden River and then close the book and try to reconstruct it, not by remembering the exact words, but by exercising your own best judgment. After the rewritten version is finished, lay it aside for a day or two, and compare it paragraph by paragraph with the original. Study each sentence and each word. Then, closing the book again, rewrite the whole with great care from your own version. For the third time, rewrite the chapter entirely from beginning to end from a new set of notes made from the original, and compare and correct this version with the book open before you. This final version should show marked improvement if the work has been done faithfully as directed.
- 2. Turning to the first paragraph, make a brief note of each sentence, noticing the exact paragraph structure. From these notes reconstruct the paragraph. Do the same with the second paragraph.

Revise and correct these rewritten versions most carefully with the original before you.

3. As a final exercise, study the fragments of the story given in this study as notes and supply the intervening portions, making a complete story, in which will appear also the rewritten versions of the last chapter and the first paragraphs.

OUTLINE OF RUSKIN'S The King of the Golden River.

Chapter I. In Styria there is a wonderful fertile valley; and in the mountains above it a river falls over a high peak like a shower of gold, and is called "The Golden River." The valley was owned and farmed by three brothers, the two older of whom were very bad men, and the younger was a good boy. two older brothers were away, little Gluek staid at home to watch the mutton as it roasted before the fire. While thus engaged he had a strange visitor, who asked to eome in and sit by the fire and dry his eloak. The stranger was a very queer little old man with a very tall eap. Gluck was almost afraid to let him in, but he did so, and gave him a piece of mutton. When the older brothers eame home they kieked the little man out of the house and sent Gluck to the coal-cellar. As the old man left he promised to return at midnight for the last time. He did come, in a terrible deluge, and the bad brothers heard him say that they would find his card on the kitchen table. They found the eard, and on it was the name, "Southwest Wind, Esq."

Chapter II. Southwest Wind, Esq., never returned, and the Treasure Valley became a desert. So the brothers went into the plain with their last pieces of gold plate, and turned goldsmiths. They thought they could cheat by putting copper in the gold; but soon the gold was all gone and they had spent the money. Only a mug belonging to Gluek was left. The older brothers went out to the tavern one day and left Gluek to melt up the mug. Gluck was very sorry to do it, for there was the face of an old man on the mug from which a wonderful pair of eyes looked out. While the mug melted Gluck stood by the window watching the Golden River, and wishing that it was really gold. Suddenly he heard a voice which said, "Not at all, my boy!" It came from the pot, and finally said, "Turn me out" Gluek turned up the pot and out eame a little fellow a foot and a half high, who said he was the King of the Golden River. finally told Gluck how he had happened to be turned into a mug by enchantment, and gave the boy directions by which he might turn the Golden River into gold.

. Chapter III. Just then the two older brothers came in and beat Gluck because the mug was gone. When they heard his story they had a fight, and the older brother was put in prison. Then Hans stole some holy water and went up the mountain to pour three drops into the river and so turn it into gold, but he was himself turned into a black stone.

Chapter IV. After a time the older brother got out of prison, bought some holy water of a bad priest, and started up the mountain. But he, like Hans, refused food and drink to all the poor creatures he met on the way, and he, too, was turned into a black stone.

Chapter V. At last Gluck went, taking some holy water that was given him by the priest. He gave it all away before he got to the Golden River to creatures that were dying of thirst; but when he got there the little king appeared and gave him three drops of dew, which he threw into the Golden River. This caused the water to find its way into the barren valley, which became rich and fertile once more, and so was a mine of gold to little Gluck, who always gave to the poor and needy.

## SUMMARY OF THE PRINCIPLES OF COMPOSITION.

To gain skill, nothing is better than the study and imitation of a model taken from the masters of literature. Moreover, the student should beware of following one model too closely. It is better to take as many models as possible, studying each exhaustively in succession.<sup>19</sup>

But in order to be able to criticise any composition justly and completely, we should have recourse to a summary of the rules of composition (or rhetoric). The following series of rules and examples will be an excellent guide to the teacher or pupil in correcting written exercises. In criticism we observe that the order of actual composition is exactly reversed. When we attempt to write anything we think first of the whole, then of the general style, then of the chapters and their divisions, and come last of all to the actual choice of words. In criticism we begin by criticising the choice of words.

### I. CHOICE OF WORDS.

"Our expressions must be in present, national, and reputable use." (See Hill's Foundations of Rhetoric, page 27.)

<sup>&</sup>lt;sup>19</sup> A series of excellent models for such study may be found in *The World's Greatest Short Stories*, edited, with introductions, by Sherwin Cody.

<sup>&</sup>lt;sup>20</sup>Good Use.—It appears, therefore, that words and phrases, in order to be proper expressions for use in English prose, (1) must be in common use at the present time; (2) they must be used, and used in the same sense, in every part of the country, and in every class and profession; (3) they must be expressions used by writers and speakers of established reputation.... Expressions which fulfil these three conditions are said to be in good use.—Buehler's Practical Exercises in English.

Obsolete words, that is, those not in "present use," may be found in the Bible. Examples: kine, let (sense of *hinder*), etc.

Words not "national" in use may be illustrated by the use of "gums" for "rubber boots" (a use peculiar to Pennsylvania and a few other sections), "reckon" for "think" (peculiar to the South), and all those terms peculiar to a single profession or the like, such as baseball terms, commercial terms, etc. (These words are good usage among the people who understand them, but not elsewhere.)

Words not "reputable" in use are illustrated by all slang terms.

Words misused may be classified as follows:

- a. As Improprieties—Words not used in their true meanings or in proper connections.
  - b. Barbarisms—Words not English.<sup>21</sup>
  - c. Solecisms—Words used ungrammatically.

Additional Terms: Slang includes any word used currently in a somewhat vulgar way, and may be an impropriety, barbarism, or solecism. A Colloquialism is a word suitable for everyday conversation, but not for a serious written discourse.<sup>22</sup>

<sup>&</sup>lt;sup>21</sup> Barbarisms include—

Phrases that have gone out of use, said to be archaic of obsolete.

Brand-new words which have not become established in good use; as, 'burglarized,' 'enthuse,' 'electrocute.'

Phrases introduced from foreign countries (called Foreignisms, Alienisms), or peculiar to some district or province (called Provincialisms). A phrase introduced from France is called Gallicism; from England, Anglicism. A phrase peculiar to America is called an Americanism. Similarly we have the terms Latinism, Hellenism, Teutonism, etc. All these names may be applied also to certain kinds of improprieties and solecisms.—Buehler's Practical Exercises in English.

<sup>&</sup>lt;sup>22</sup> Professor Genung, in his *Outlines of Rhetoric*, gives a somewhat different, and perhaps more practical, method of testing the

The chief errors in the use of words among careful writers are *improprieties*.

### Examples and Exercises for Correction

(For correct use, study the dictionary.)

#### CORRECT ITALICIZED WORDS:

The criminal is to be electrocuted on Friday, the 4th of May.

His whole report was saturated with couleur de rose.

He had traveled quite a piece before his comrade put in an appearance.

A millinery shop has recently been *inaugurated* in our street. His *nether extremities* were encased in a species of Scotch tweed.

This was a singular combine (should be combination).

No library pretends to completion (should be completeness). The observation of the centenarian birthday was general.

#### WHICH SHOULD YOU USE?

The waters of that river have received sewage (sewerage) for several years.

The unity (union) of soul and body is ended by death.

This composition lacks unity (union).

He heard the tolling of the bell and trembled at its import (importance).

Newton invented (discovered) the law of gravitation, and Galileo discovered (invented) the telescope.

· Present my father's compliments (complements) to your aunt.

choice of words. Says he: "The rules for the choice of words may be gathered under four general heads, corresponding to what may be regarded as claims or dues to be satisfied. These are:

- 1. What is due to the subject.
- 2. What is due to the reader.
- 3. What is due to standard usage.
- 4. What is due to good taste.

All these are fitly called *dues*: as written we owe them a duty which it is disastrous to our purpose to neglect or transgress." That is, the words should exactly express the meaning intended, they should be adapted to the mind of the person who will read the composition and be such as he can appreciate, they should be in good use, and should be in good taste (that is, not vulgar or such as would suggest ignorance or lack of education).

### CORRECT THE PRONOUNS IN THE FOLLOWING:

The other day my brother and myself were driving by your house.

Between you and I, I am sorry it happened.

Who is it? Only me.

Let he who understands the matter best become our leader.

Tell me who they saw.

She is as good as him.

Whom does he think it could have been?

## REWRITE THE FOLLOWING SENTENCES, USING THE CORRECT VERB:

My friend loaned (lent) me a dollar.

Do you impugn (impute) bad motives to me?

That old soldier was captivated (captured) in the battle of Gettysburg.

She quite captivated (captured) the old man's heart.

I will (shall) be drowned; nobody shall (will) help me.

He says he will (shall) not be overcome.

We will (shall) be pleased to see you this evening.

Look out or you shall (will) miss the train.

I should (would) like to know what to do about it.

I would (should) think he would (should) know better.

## DISTINGUISH BETWEEN ADJECTIVES AND AD-VERBS IN THE FOLLOWING SENTENCES:

He always does his work good.

I do not feel very good to-day.

Just as like as not we would do it.

Japan will likely beat China.

This is a probable (likely) story.

As probable as not he is in love.

John caught less fish than I did.

Not less (fewer) than twelve banks failed yesterday.

One-half is less (smaller) than five-eighths.

I am most (almost) done.

This wheat is most (almost) too thick.

I feel something (somewhat) better to-day.

Somewhat (something) attempted, something done, has earned a night's repose.

If you speak slow (slowly) enough I shall hear you distinct

(distinctly).

I feel very badly (bad) this morning.

Write careful; in everything be careful.

He can read easier (more easily) than his brother. Some men live *freely* from eare.

That eloth feels very smooth (smoothly).

That milk tastes sourly (sour).

How beautiful (beautifully) she looks this morning.

## STUDY THE CORRECT USE OF PREPOSITIONS IN THE FOLLOWING:

They started for to catch the train. I shall do nothing about it *inside* of a month. She asked if I was to home. Among their circle they enjoy life. I do not think he would ever succeed at writing. There is a little spring back of our barn. He laughed between every mouthful. Judged from his own standard, he was a great man. He lived at London in Montague street. I used to live in Centreville Crossroads. He eame in the house. I stopped before I was fairly *into* the room. I gave him the credit of being a sharper man. Climb onto (should be on to) the platform. Through this means he was compelled to sell. Keep off of the grass.

### Correct the conjunctions in the following:

I do not know as I will do it.

It would be a mistake to aet like he does.

One piece of ill luck followed after another.

Knights of old were forever assaulting and (or) defending a noble castle.

The man was well known but (and) a New Englander.

As (since) there is no difference between the two in price, why do you not please yourself?

They cry out how (that) politicians are stealing the city's money.

She told how (said that) she was a very poor woman.

If (though) this is the era of the "full dinner pail," there is no meat in mine.

I will neither come, or receive you at my house.

I will not eat meat nor butter if the doctor forbids them.

He sat on the sidewalk begging, while his crutches lay beside him.

## CORRECT ALL MISTAKES IN THE USE OF WORDS IN THE FOLLOWING:

I won't do it for nobody.

He didn't call at my office, I don't think.

She never did but once.

I don't know of only John Jones and Carrie Smith.

That's no good, neither.

Corn will likely reach the top notch to-morrow.

We heard his team on the pavement as we sat down to dinner at Mrs. Gee's.

A buyer can judge goods alone by experience.

I think John is in every way a superior man than Harry.

There is a great difference in life in England from American customs.

There were as many men at the Auditorium or more than I ever saw before.

I think a storm is brewing up.

When the final dénouement arises she will be sorry she did not take my advice.

You can never resurrect a dead political party.

I never saw a man enthuse as he does.

Our window looked onto a large lawn.

You always had a warm corner to sit in back of the stove.

This is very different to anything I ever saw.

For one thing, she don't take up but little room.

At least he succeeds as well as he could be expected to.

He was never easy without he had his dog with him.

Among the assembly were our old friends Mr. and Mrs. Jackson.

Our detectives were able to locate where the stolen goods were.

When I came in she was laying on the sofa.

His rage had gotten the better of his reason.

She was not quite so old or stiff as he.

The post-prandial deliverances of Mr. Depew are justly celebrated the world over.

He has a propensity for high living.

It was this man's business to overlook the whole establishment.

It don't do to nominate a boodler.

Her reception was a great success.

I dote on dear little canines.

He fell from the electric and received a mortal wound that was fatal.

When the emergency eame she was not as equal to it as she expected to be.

No other game is so popular with the people as baseball.

#### II. SENTENCE STRUCTURE—GRAMMAR.

After words have been chosen they must be arranged in sentences in accurate, logical relationship. To the *correct* construction of sentences the science of grammar is devoted.

We may here note a few points at which grammar borders on rhetoric. (See Genung's Outlines of Rhetoric.)

1. Be careful of foreign and irregular plurals.

Examples: Mothers-in-law, not mother-in-laws; seraphim (plural of seraph), not seraphims; beaux, not beaus; phenomena is plural of phenomenon; data and strata are plurals of datum and stratum; series is both singular and plural; news is singular, and so are most words ending in ics, such as mathematics, politics, etc.

2. The possessive form should be confined chiefly to persons.

Examples: We speak of "Henry's health," but not of "the lake's beauty." We may say "Thackeray's pre-eminence," but "the pre-eminence of Chicago." Idiomatic usage justifies the possessive form in time expressions, as "the day's work," "an hour's delay," etc.; also in "for brevity's sake," and in a few similar expressions.

3. Be sure every pronoun has the case form required by the construction.

Examples: Do not say "Between you and I," but "Between you and me;" say "It is I," not "It is me;" and likewise be eareful to say "It is they," "It is he," and "It is we."

4. When two objects are compared, use the comparative degree (more); when more than two objects are compared, use the superlative degree (most).

Examples: Say "the elder of two brothers," but "the eldest of three," or "the eldest of the family." The words either,

neither, the former, the latter are used in comparing two objects, but any, none, the first, the last in comparing more than two.

5. Do not try to compare words which can have no degree.

Examples: Square, round, unique, extreme, perfect indicate absolute qualities; for what is square cannot be more square, and that which is perfect cannot be more perfect.

6. Subject of a participle should always be clearly expressed.

Example: "Referring to your favor of recent date, please deliver the catalogue to anyone who will appreciate it." (This is wrong, because the subject of "referring" is evidently the writer of the letter, while it appears to be the implied subject of "please," or the person to whom the letter is written.)

7. Use the indicative mood after such conjunctions as if or though when the condition is certain, but the subjunctive mood when you wish to suggest both doubt and futurity, or a supposed case.

Examples: If it were so (supposed case) we should know what to do. If it is so (fact) we know what to do. Unless he come home (doubt and futurity indicated) with his character unstained, it were better he were dead.

8. BE CAREFUL IN THE USE OF shall AND will, should AND would.

For simple prediction use *shall* after the first person (I, we) and *will* after other persons (you, he, she, it, they). *Will* may be used after I and we when the notion of willingness is involved. *Shall* may be used after the second and third persons to indicate compulsion on the part of the person speaking. In asking questions we may use *shall* or *will* according as *shall* or *will* are implied in the answer.

Examples: Simple prediction—"I know that I shall be there on time;" "It goes without saying that you will do all that you can." Willingness—"I will go to town to-morrow if you wish it;" "We will see what can be done for him." Compulsion—"I tell you, you shall do it;" "If I have anything to say about it, he shall be on hand." Question—"Shall you be there? I shall."

9. The tense of the principal verb should indicate accurately the fact in regard to the time of action, and the tense of a verb in a sub-ordinate sentence should be reckoned from the tense of the principal verb.

Examples: Do not say "I shall be happy to accept your invitation," but "I am happy to accept your invitation," since the acceptance and the accompanying happiness are present, not future. Say, "He sees that someone has preceded him;" "He saw that someone had preceded him." Say "I intended to go;" not "I intended to have gone."

#### EXERCISES.

1. Find a good illustration of the error or errors indicated in each of the preceding rules.

2. Correct the following:

The election of the Vice-President was not so unanimous as that of the President.

He made up his mind that matter did not exist.

That is the man whom we found was the culprit.

I will give it to whoever deserves it.

The goods have arrived that I looked for so long.

It would never do for men like you and I.

I will die before I am forty, I know.

Shall you go with me? I will.

I would be obliged to you if you would tell me the time.

I could not help from liking her.

This seems to be a specie of reptile.

That is the most incomparable poem I know in the English language.

# III. SENTENCE STRUCTURE—RHETORICAL QUALITIES.

In our choice and arrangement of words we should have regard to—

- 1. Force.
- 2. Emphasis.
- 3. Rapidity.
- 4. Life.
- 5. Smoothness.

Professor Genung, in his Outlines of Rhetoric, gives the following rules for obtaining these qualities in sentence structure:

FORCE-

1. For vigor of vocabulary use plain words.

For example, it is stronger to say "get drunk," rather than "become intoxicated," "crazy" instead of "insane," "be off" instead of "withdraw your presence."

The student should remember, however, that it is not always advisable to be forceful. Words must be nicely adapted to the occasion.

2. Specific terms are stronger than general.

For example, it is stronger to say that "He fought like a tiger," than that "He fought like an animal."

3. To be very forcible, omit modifiers.

For example, it is stronger to say "He was a hero," than to say "He was a brave, single-minded, self-forgetful hero."

4. For abrupt force omit connectives.

For example, it is stronger to say "You say this; I deny it," than to make the last clause read "but I deny it."

5. Force is obtained by condensing phrases into

single words.

For example, it is stronger to say "The book is dull," than "The book is so written as to give the reader a sense of tediousness."

EMPHASIS—

1. To emphasize the subject or predicate of a sentence, transpose it from the natural order.

For example, we would emphasize "John" if we say "It was John who gave me this book," rather than simply "John gave me this book." The predi-

cate is emphasized in the following sentence: "There is not, and there never can be, honor in hypocrisy."

2. To emphasize a modifier, place it after the word it modifies.

For example, qualifying adjectives are peculiarly emphatic in the following: "There is a little glen, green and secluded and charming."

3. Emphasis may be obtained by placing preliminaries at the beginning and reserving essentials for the end of the sentence. This is called the *peri*odic structure.

Any transposition of important words toward the end gives a certain amount of emphasis to the general idea.

For example, "From morning till night, from week's end to week's end, his tireless brain was never inactive."

4. To emphasize a conditional clause (introduced by *if*, *provided*, *though*, *unless*, *when*, *while*, etc.), place it last.

For example, "This measure will command universal approval when it is once fully explained."

5. Successive terms should advance from the weaker to the stronger. This is called the principle of *climax*.

By way of example, see the paragraph in *The King of the Golden River*, beginning "It was indeed a morning," and ending "the utmost peaks of the cternal snow."

6. For balance and distinction, repeat important words.

Example: "There is so much in such a hope that by it we are *saved*, I do not mean from suffering and punishment, but *saved* from baseness, *saved* from

the dominion of sense and sin, *saved* from worldliness, from selfishness, from un-Godliness."

#### RAPIDITY-

1. Comprehensive terms are more rapid than particular terms are.

Example: We touch the subject more lightly in the sentence, "He devours literature, no matter of what kind," than we do in the sentence, "Novels or sermons, poems or histories, no matter what, he devours them all."

2. To secure lightness and rapidity in a phrase or clause, give its substance in implication or by epithet.

For example, "Camilla flies over the *unbending* corn," is better than "Camilla flies over the corn so swiftly that it had not time, as she passes, to bend beneath her."

3. Relative clauses beginning with *that* are more rapid, as a rule, than those that begin with *who* or *which*, and often the relative may be omitted altogether.

For example, the writer who says "He that is without sin among you" has a lighter touch than he who says "He who is without sin among you;" and we may prefer "The art they taught" to "The art which they taught," or even "The art that they taught."

4. To make a subordinate clause unobtrusive, bury it in the middle of the sentence.

For example, compare "He may count on rapid promotion if he is industrious," with "He may, if industrious, count on rapid promotion."

### LIFE 23-

1. The use of dialogue gives life to a narrative. By way of example, turn to various passages in Ruskin's *The King of the Golden River*.

2. In description, use imitative words.

Examples: The *crash* of falling timber; the whistling of the winds; the hum of machinery.

3. Liveliness is given to narrative by the his-

toric present.

Example: "It is an awful moment. But the coxswain, though almost dragged backwards off his seat, is equal to the occasion." (Of course, this occurs in a long and exciting narrative.)

4. For condensed vividness, use a metaphor or

other figure of speech.

Example: "Her heart was frozen. She stood like an iceberg, and he went away without a word."

5. Strength and liveliness are often given by

the question form.

Example: "Shall not the judge of all the earth do right?" (This is far stronger than simply to assert that he shall do right.) Exclamation has much the same effect.

6. We may sometimes give life and vigor to a thought by overstating it. This deliberate exaggeration is the figure of speech known as *hyperbole*.

Example: "The coat was a mile too large for him."

By life is meant that vigor of conception and expression which indicates the writer's deep interest in his subject and his determination to make his reader see it as plainly as he does. It is too vital a quality, therefore, to be imparted by rules; but there are some forms of expression which such vigorous earnestness naturally takes to itself, and whose effect can be studied and practiced.—Genung.

7. To make one idea set off another, use antithesis.

Example: "Better to reign in hell than serve in heaven" (speech of Satan in *Paradise Lost*)

## SMOOTHNESS<sup>24</sup>—

"The main things on which attention must be concentrated are, repetition of similar sounds; combinations hard to pronounce; and the way accented or unaccented syllables succeed each other."

1. For repeating ideas, use synonymous words, or words with different sound but similar meaning.

Example: "This is a very painful circumstance; one (a circumstance) that I much regret; and all who hear of it will, I am sure, be sorry (regret) that such a thing (circumstance) should have occurred."

Repetition of the same sound in different words has much the same bad effect as repetition of the same word. Awkward combinations of this sort can best be discovered by reading aloud.

2. Avoid harsh phrases.

Example: "The closing notes of the anthem died away among the vaultings of the high-arched church." Substitute edifice or structure for the last two words.

3. Accented and unaccented syllables should follow each other in alternate succession, somewhat

<sup>&</sup>lt;sup>24</sup> Not the most important quality of style, and, therefore, not to be sought at the sacrifice of something better, but still a very important quality, the need of which becomes apparent when the writer reads his work aloud; and, indeed, scarcely any advice can be of more constant importance than the advice to read your work aloud as you go along, listening to it carefully, and thus submitting it at every step to the test of the ear.—Genung.

as they do in poetry, instead of being huddled together.

A careful reading of Ruskin's The King of the Golden River will show that many passages can almost be scanned like verse. By taking care in this matter, a writer can give prose a musical flow very pleasing to the ear. But this quality must not be exaggerated.

#### IV. CONCLUSION.

Prof. A. S. Hill gives the following summary of the characteristics of a well-constructed sentence:

A well-constructed sentence consists of "proper words in proper places." In such a sentence, words that conform to the requirements of good use and express the exact shade of meaning intended are so arranged that each clause, each word, helps to carry the sentence as a whole into the reader's mind. Such a sentence has five merits:

- 1. It conforms in all respects to the established usage of the language: it has *correctness*.
- 2. It is completely and immediately understood by everyone who knows the meaning of the words employed: it has *clearness*.
- 3. It is so framed as to produce a strong impression on the reader: it has force.
- 4. It is so framed as to be agreeable to the ear: it has ease.
- 5 It expresses but one principal thought, and expresses that thought as one: it has *unity*.

Sentences possessing all these merits in due measure are rare. In the effort to be grammatically correct an inexperienced writer may become obscure or weak or clumsy; in the effort to be clear he may be-

come diffuse or stiff; in the effort to be forcible he may become obscure or harsh; in the effort to acquire ease he may become flippant, or weak and wordy; in the effort to make every sentence a unit he is in danger of becoming artificial and of sacrificing substance to form; in the effort to succeed in all respects he may fail in all, for he may forget his subject in himself.

If he forgets himself in his subject, if he knows what he wants to say, and fixes his attention on what he is saying rather than on forms of expression, his sentences will, to a certain extent, make themselves. It is wiser to write with fury and correct with phlegm than to write with phlegm and correct with fury. (See Pope's *Essay on Criticism*.)





